Cover Image by Markus Lovadina

COSTUME DESIGN
MERCHANT TRADER

We continue our Costume Design series, as **Markus Lovadina** talks us through the creation of the Merchant Trader.
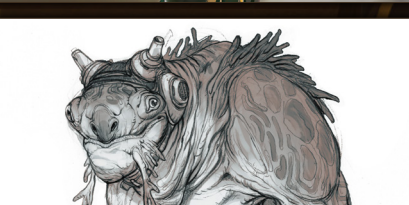
Off World Vehicle Design
Jason Stokes is next up in this series, and explains how he used ZBrush to assist him in creating the Personnel Carrier.

Creatures
Our Designing New Worlds series reaches part 4, and **Gerhard Mozsi** breaks down how to design creatures for your new world.

Human and Animal Hybrids
The latest part in this series focuses on Human and Animal Hybrids, and our guide once again is **Vinod Rams**.

Editorial

Hello and welcome to the April issue of 2DArtist. All of us at 3DTotal hope you had a great Easter and have filled up on lots of chocolaty treats! Speaking of treats we have plenty for you in this month's issue, but don't worry, we have managed to resist the urge to fill our pages with Easter bunnies, chicks and other themed things. Instead we are bringing you your monthly fill of vehicles, creatures and alternate worlds, all mixed into an inspiring gallery, four useful tutorial series exploding with tips and techniques, and much more.

In our vibrant tutorial section this month we continue to bring you visually stunning work from some of the most exciting names in the digital world. **Jason Stokes** explores using a 3D block-in to help design and paint a concept of a personal carrier, in the penultimate chapter of Off World Vehicle Design.

In this month's installment of our New Worlds tutorial series, **Gerhard Mozsi** shares an interesting back story that formed the ideas and design of the creatures that inhabit the world he has created, as well as demonstrating the process behind painting and texturing them.

We also continue our Costume Design and Creature Anatomy series, which sees **Markus Lovadina** design a decadent costume for a merchant trader, and **Vinod Rams** share tips and techniques to successfully merge human and animal anatomy to create an interesting hybrid.

Hani Troudi draws inspiration from the sixties in his image "Bad" Pinup in this month's Making Of. From the initial sketches through to the painting process and post-production, this article is a must for anyone interested in creating their own pinup.

If all that wasn't enough we also have an interview with awesomely talented concept artist **Thomas Scholes**, a brilliantly fun sketchbook by **Vincent Altamore** and our fantastic gallery, which features ten outstanding digital images from some very talented artists such as **Jason Seiler**, **Blaz Porenta** and **Vanja Todoric**. So put your feet up and enjoy this jam-packed issue!

Contents
What's in this month's issue?

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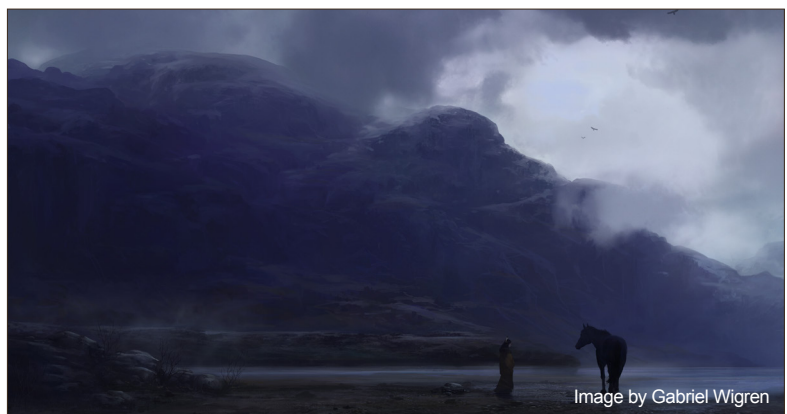
Image by Gabriel Wigren

Cover Image by Markus Lovadina

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If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader!

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For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.

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1. Open the magazine in Reader;
2. Go to the View menu, then Page display;
3. Select Two-up Continuous, making sure that Show Cover Page is also selected.

Vincent Altamore

Vincent's earliest memories of drawing go back to when he was 3 years old making images of fish in crayon under his parent's furniture...and although the mediums have changed, he hasn't lost his enthusiasm for the pure joy of sketching. He now lives and freelances in Northern New Jersey along with his beautiful, supportive wife and one lovely fluffy dog.

http://vincentaltamore.blogspot.co.uk/

davincheee@aol.com

Contributing Artists

Every month many artists from around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: jess@3dtotal.com

Markus Lovadina

Markus Lovadina (malo) is currently working as a Creative Director in the advertising industry, as well as a freelance Concept Artist/Illustrator.

Over recent years he's had the opportunity to work for companies such as Acclaim Entertainment, Activision and Intel. He has also worked on a couple of movie projects and a variety of book covers too

malo74@gmx.de
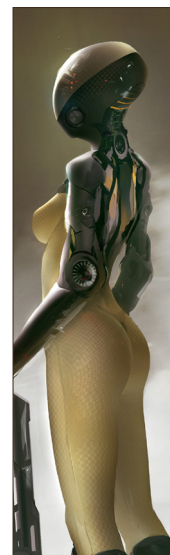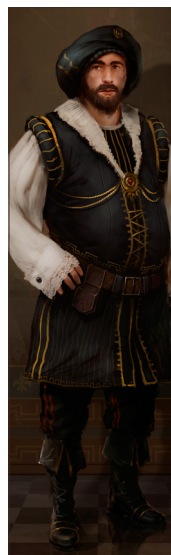
Gerhard Mozsi

is an Australian artist who has worked both remotely and on-site for studios in the USA, Austria, Germany, Australia, and the UK. He studied traditional art at university before exchanging the paintbrush for a Wacom, and now works primarily in the digital medium. He has been working as a concept artist and matte painter for film and games development for the last years, and his work can be seen on his website and blog.

http://www.gerhardmozsi.com/

contact@gerhardmozsi.com

Image by Florian de Gesincourt

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"I try to let the image evolve naturally and find its own intrinsic potential. In doing so, I feel that mood and appeal present themselves just as naturally."

THOMAS
SCHOLES

Thomas Scholes is an amazingly talented concept artist from Seattle who specializes in environments and works mostly in the games industry. In this month's interview he tells us a little about his approach to creating moods in his images as well as how he uses his spare time to influence his visually stunning images!

Hi Thomas, thanks for taking the time to chat to us. I was wondering if you could start by letting us know a little about yourself, your education and your career so far?

I'm a self-taught artist who's passionate about the untapped potential of digital art and interactive entertainment, and I'm also deeply interested in the growth of both mediums. I believe art is the best means of discovery and delivery of emotional and experiential knowledge, and I'm constantly searching for the means to provide enrichment in these areas.

© Thomas Scholes

I'm currently working full-time as a freelance artist based in Seattle, Washington, USA. Just prior I was working as a senior concept artist on *Halo 4* with 343Industries, previous to that I was a cinematic illustrator on *Guild Wars 2* with ArenaNet, and I started my career in my hometown of Salt Lake City with Disney's Avalanche.

It is really interesting that you talk about how important the development of the industry and digital art is to you. Is this because of your long, established career? Also, how much do you think the art created in the entertainment industry has changed since you have been working in it professionally?

At about six years in I feel I'm a relative newcomer to the industry to be honest, though it's probably relevant that I'm young enough to have grown up with games and digital art as a foundational influence. Perhaps it is this long-term connection and perspective that has woven together my passion for art and interests in the digital medium.

Have you always been into art and painting? Do you remember spending time doing it as a child?

Art has been a very important part of my life almost throughout it all and though the desire lay dormant during my early teenage years, it was awakened and energized by the discovery of digital art a few years later. Some of my earliest memories are of drawing, painting and creating art – especially vivid are a fond few in the care of my grandfather, an accomplished fine artist and teacher.

I am always really impressed by the mood and mystical appeal of your images. Can you tell us a little about how you approach your concept work? Do you have a clear

© Thomas Scholes

idea about what you are going to paint from the beginning, or does your image evolve throughout the process?

Thanks very much! As often as possible I try to let the image evolve naturally and find its own intrinsic potential. In doing so, I feel that mood and appeal present themselves just as naturally. I find also that my own motivation and engagement while working in this manner stays much more positive than working in a strictly deliberate fashion. To me, once I know what a painting will look like once completed, it's a bit like knowing how a movie will end far before its conclusion and the work becomes somewhat of a chore. I far prefer discovery to creation.

Does this evolving workflow ever need to be tweaked when working as a concept artist with a specific brief or can it still be used

with tighter parameters for exploration?

I've had much success in adapting this workflow for production, and though it can occasionally be a sacrifice of time for quality, that's a compromise any individual and organization should be willing and made able to make.

Often, however, I find it much more efficient and rapid than direct routes and – if nothing else – it can provide supplemental shortcuts when no other means of delivery is possible. In metaphor, if you think of the direct route as the freeway (efficient, but dull and at times choked with traffic), my process aims to not only provide shortcuts, but also provide the enrichment of the scenic route.

I have been fortunate enough to read a Making Of by you recently, and in it you

seemed to use an existing painting that you cropped, moved about and adjusted before settling on a final base for your painting. How does this help you when creating an image, and when you are working for a client or an art director can you use this to get an idea approved?

Perhaps it would be best to let the opening paragraph of the article you've mentioned answer the first part of the question.

"I think as artists we give the majority of our energy to our work and as such, we lament our failures and all wasted energy. Therefore, not unlike those that live from paycheck to paycheck financially, we must take great care with our motivational budget. Each dead-end, though it has returned much in the form of knowledge gained, still represents a significant investment

© Thomas Scholes

left unclaimed. In its reuse, we not only claim back this energy as the catalyst for new work, but we gain another opportunity to answer questions left unresolved, to pick up where we left off with the benefit of a fresh perspective and frame of mind."

The efficiency of effort, motivation and time involved, as well as the efficacy of the compound interest of an initial and continuing investment in a series of paintings, also plays a crucial role in client and art director relations.
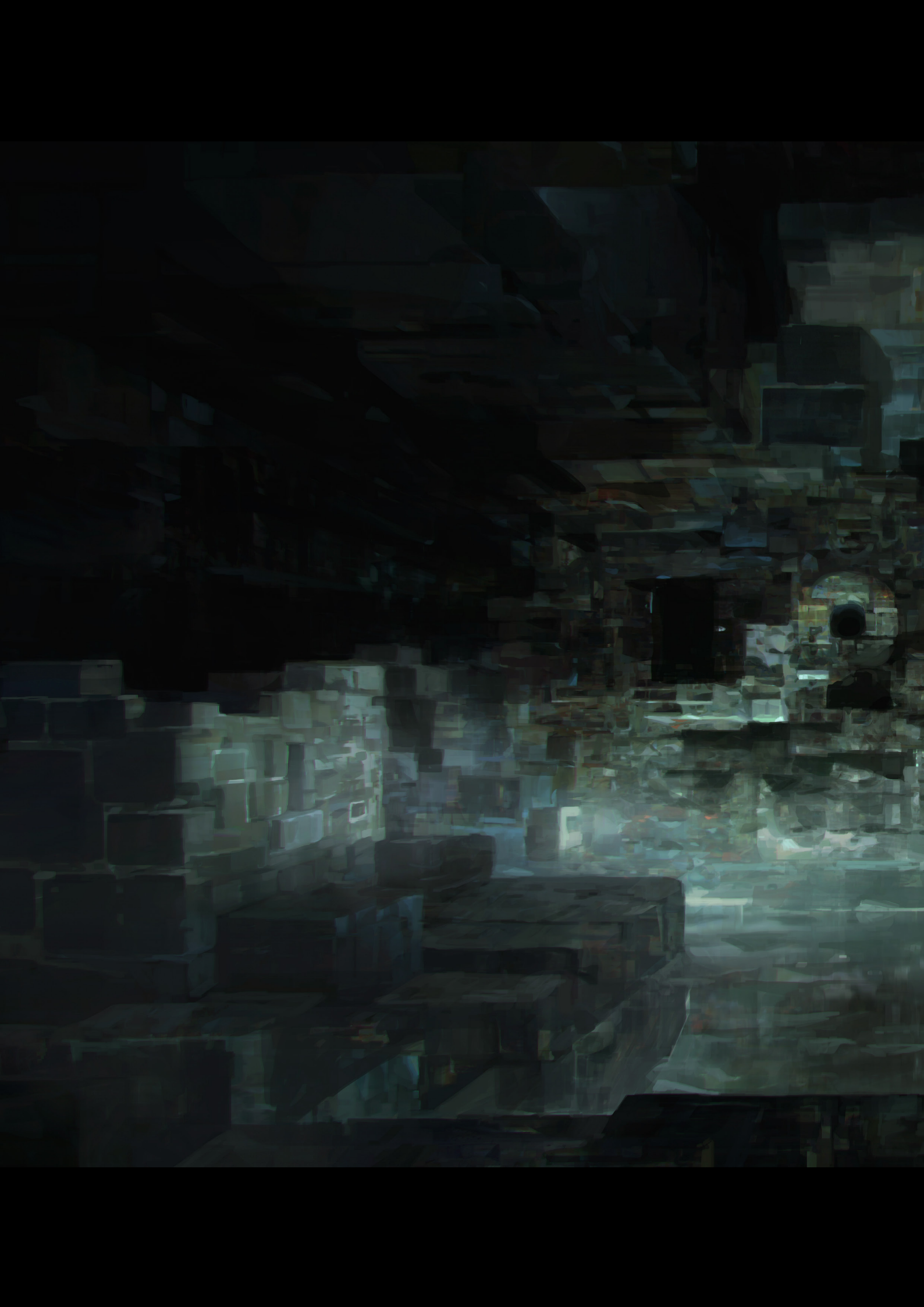
"I'd like to say an image is finished when nothing bothers me, but that is rarely the case. "

You sometimes keep your images very loose and use bold and clear brush strokes, while still making your final image look very resolved and complete. How do you balance this effect, and when do you know to stop polishing the image?

Whether aesthetic, conceptual or technical, I tend to work on whatever issue is greatest or whatever issue bothers me the most, and will move on once it's been massaged into relative comfort and another issue takes priority. I sometimes refer to this as being the artist and the audience: viewing your image from a mental distance, reacting to it instinctively and then repairing its faults. As you may have guessed, this all relates quite a bit to the natural or organic approach mentioned in the previous question.

© Thomas Scholes

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> "It's very fulfilling whenever I've been able to put an honest part of my interest and intelligence into a project, and it's in these moments that a project becomes my favorite."

I'd like to say an image is finished when nothing bothers me, but that is rarely the case. I suppose then that an image is finished after repeated attempts to improve minor issues, after which I've found I've only made the image worse. At this point I let the image and my opinion of it rest for a day and often decide it's time to move on.

You have worked on a lot of different titles for different companies – which has been your favorite to work on and why?

It's very fulfilling whenever I've been able to put an honest part of my interest and intelligence into a project, and it's in these moments that a project becomes my favorite. I think each project I've spent a fair amount of time on has had moments like these, but if you twisted my arm, it was probably my first project with Disney that I was blessed with having the most of these moments.

What do you like to do in your spare time and do you find that this influences your personal work?

[*Laughs*]. Well, most of my spare time is spent on my personal work. I'm happiest when I'm learning and producing. Outside of painting I, of course, enjoy video games from a personal and professional standpoint, and I read as much as I can. Video games influence me a bit visually, but most often more from a game and level

© Thomas Scholes

© Thomas Scholes

design standpoint, which is both important as a concept artist and to someone aspiring to make their own games. With books, I have those that I read to unwind and those that I read to enrich.

I guess it makes perfect sense that you'd be so interested in computer games. Of the games that you play but haven't worked on, is there any particular game that you think is well designed or based on solid concepts?

My opinions on design and what I find appealing can be summed up by a favored quote from Antoine de Saint-Exupery: "*A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.*"

Of the games played in the last year, I feel *Journey* and *FTL: Faster than Light* adhere and benefit greatly from this principle.

Thanks again, Thomas. It is a pleasure to have been able to interview you.
Likewise, it's been a pleasure – thanks very much!

Thomas Scholes

Web: http://crayonboxofdoom.blogspot.co.uk/
Email: thomasscholes@gmail.com
Interviewed by: Simon Morse

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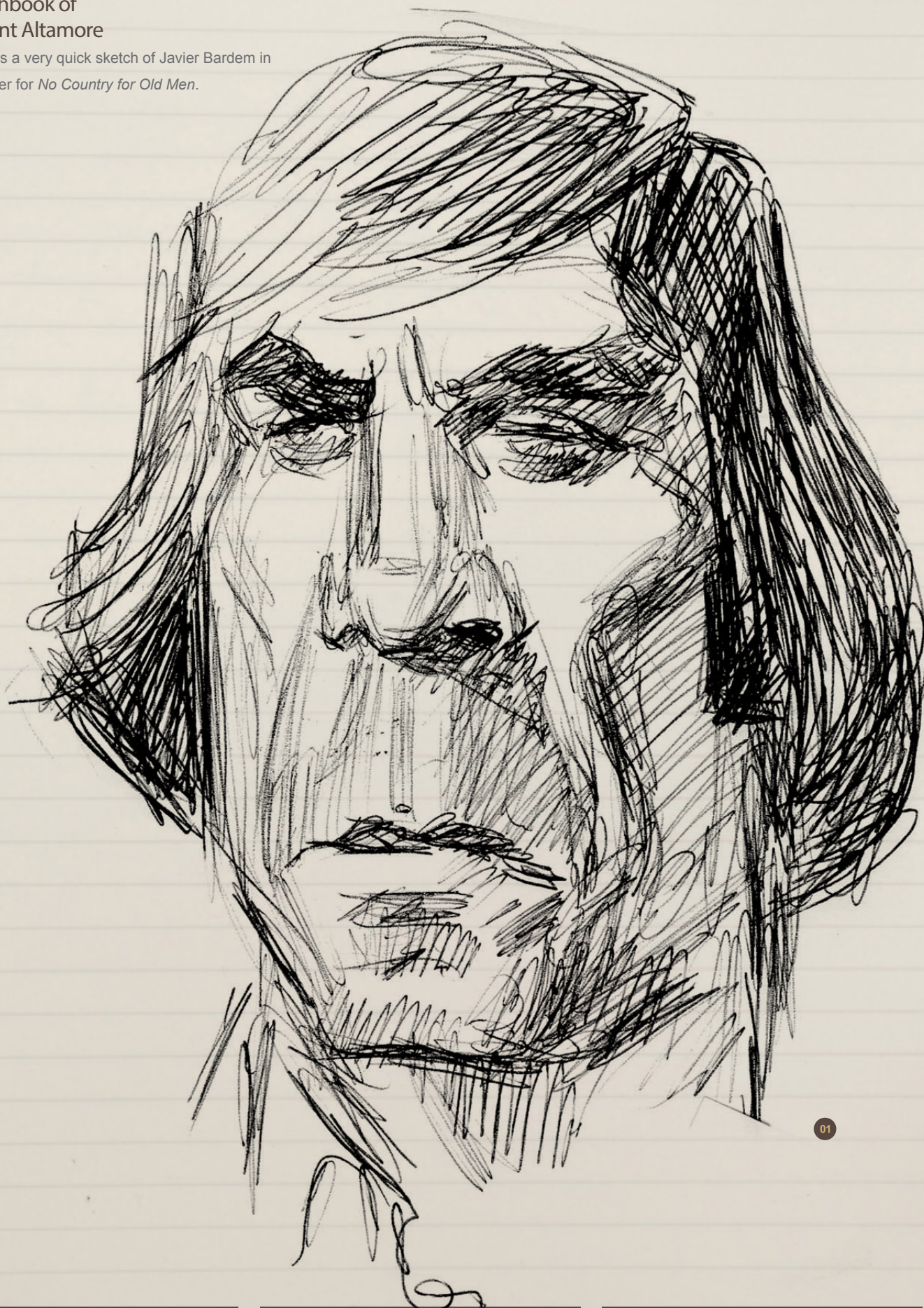"I always enjoy doing quick little character designs to loosen up"
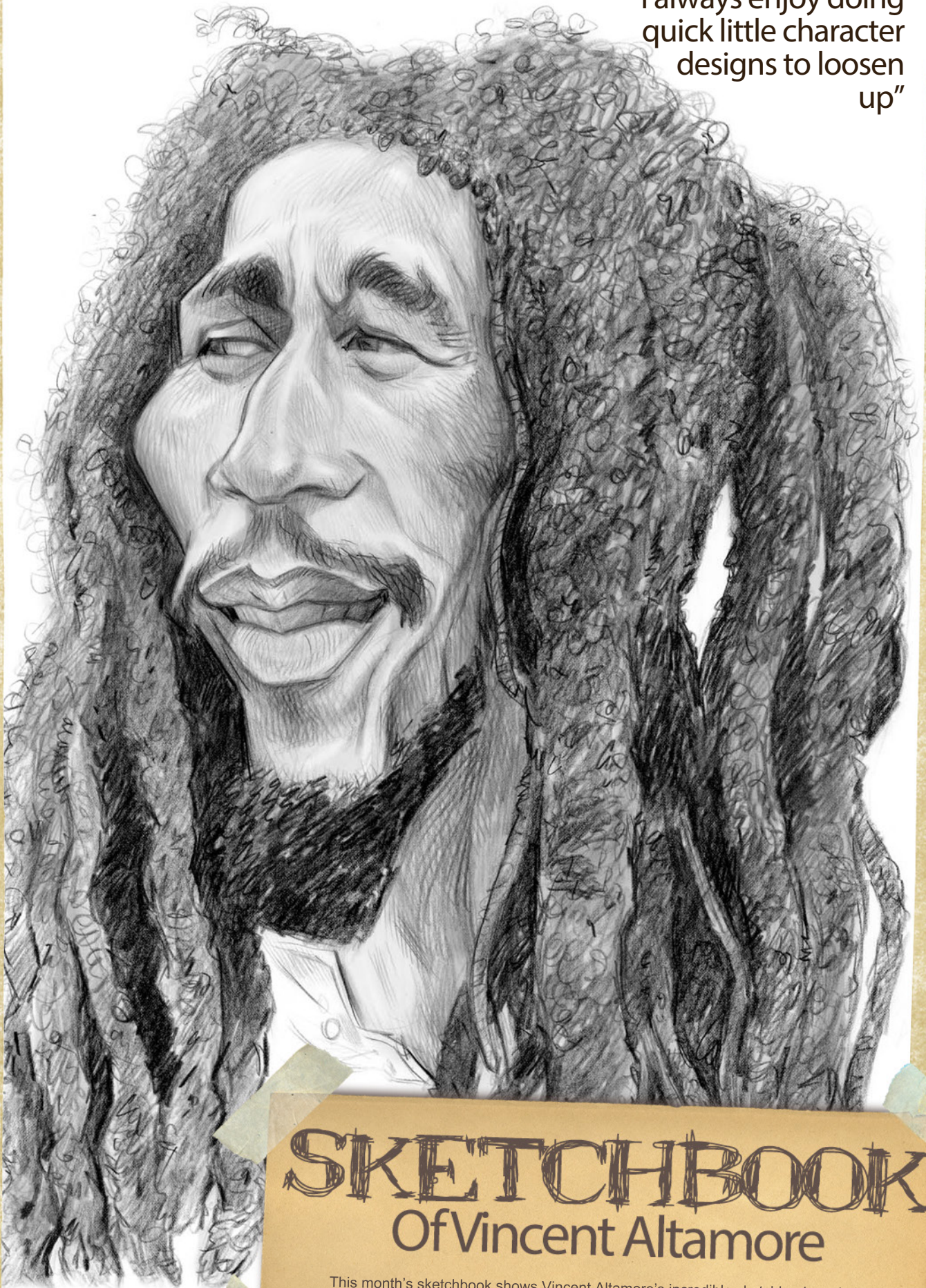
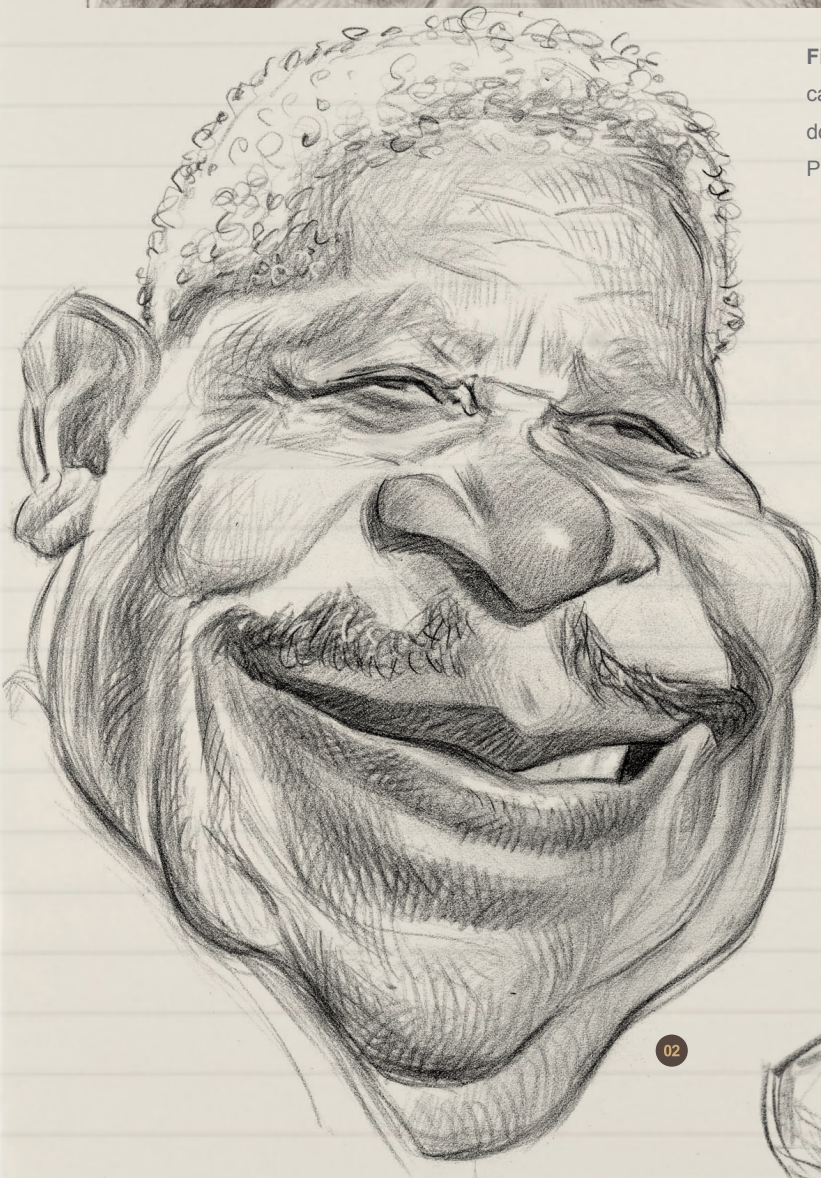# SKETCHBOOK
Of Vincent Altamore

This month's sketchbook shows Vincent Altamore's incredible sketchbook work. He tells us about his doodles and caricatures, and the inspiration behind them.

Sketchbook of
Vincent Altamore

Fig.01 is a very quick sketch of Javier Bardem in character for *No Country for Old Men*.

Fig.02 is a preliminary sketch for my digital caricature painting of BB King. I like to do a traditional sketch prior to working in Photoshop.

I always enjoy doing quick little character designs to loosen up; there are so many of these little folks roaming around in my head (**Fig.03**).

Again, **Fig.04** is another of those quick character sketches. I think I was searching for reference photos of old blues man Robert Johnson and of course, I came across so many great old blues artists who had wonderful names.

A sculptor friend of mine was doing a bust of Bob Marley and the dreads in his piece inspired me to do a sketch of my own. I'm planning on revisiting him as a subject (**Fig.05**).

07
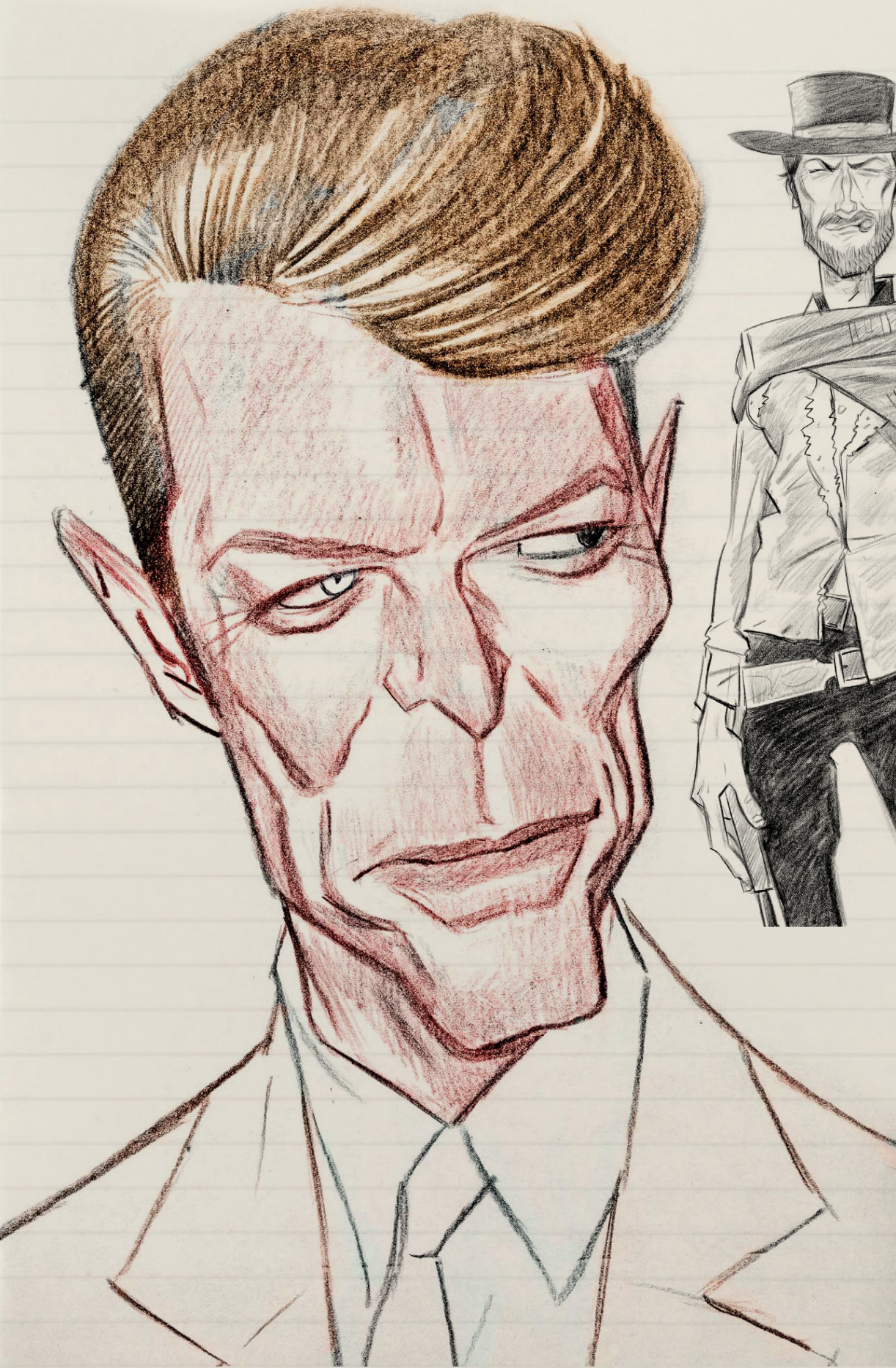
06

If I recall, this Bowie piece was done for one of those caricature challenges on a forum. It's always great to participate in one of those, since a subject is already chosen and you get to see how other artists will approach the topic. It almost always turns out to be a lot of fun, as well as inspiring at the same time (**Fig.06**).
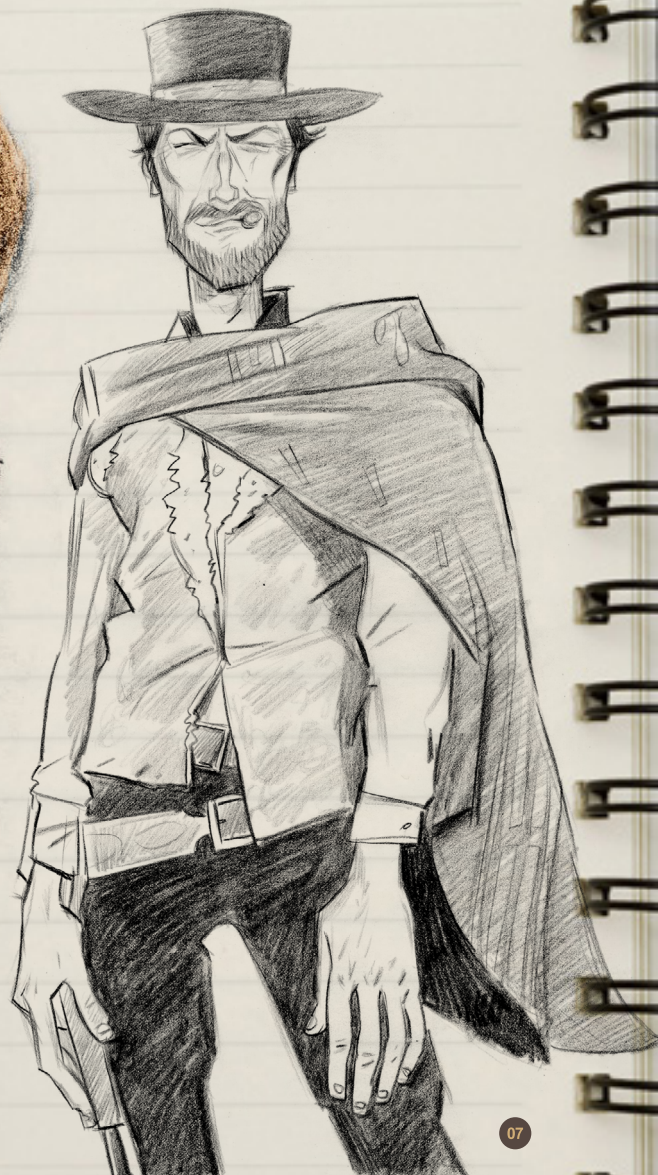
What can I say; Spaghetti Westerns just have the greatest faces for caricatures. Like old Hollywood films, they're filled with wonderful character actors that are a treasure chest to draw from (**Fig.07**).

I started out doing a sketch of Diego Rivera (**Fig.08**), who has always been one of my favorite artists, so of course I had to do one of Frida as well (**Fig.09**). Both done in pencil, but I brought the Frida sketch into Photoshop to add some tonal values.
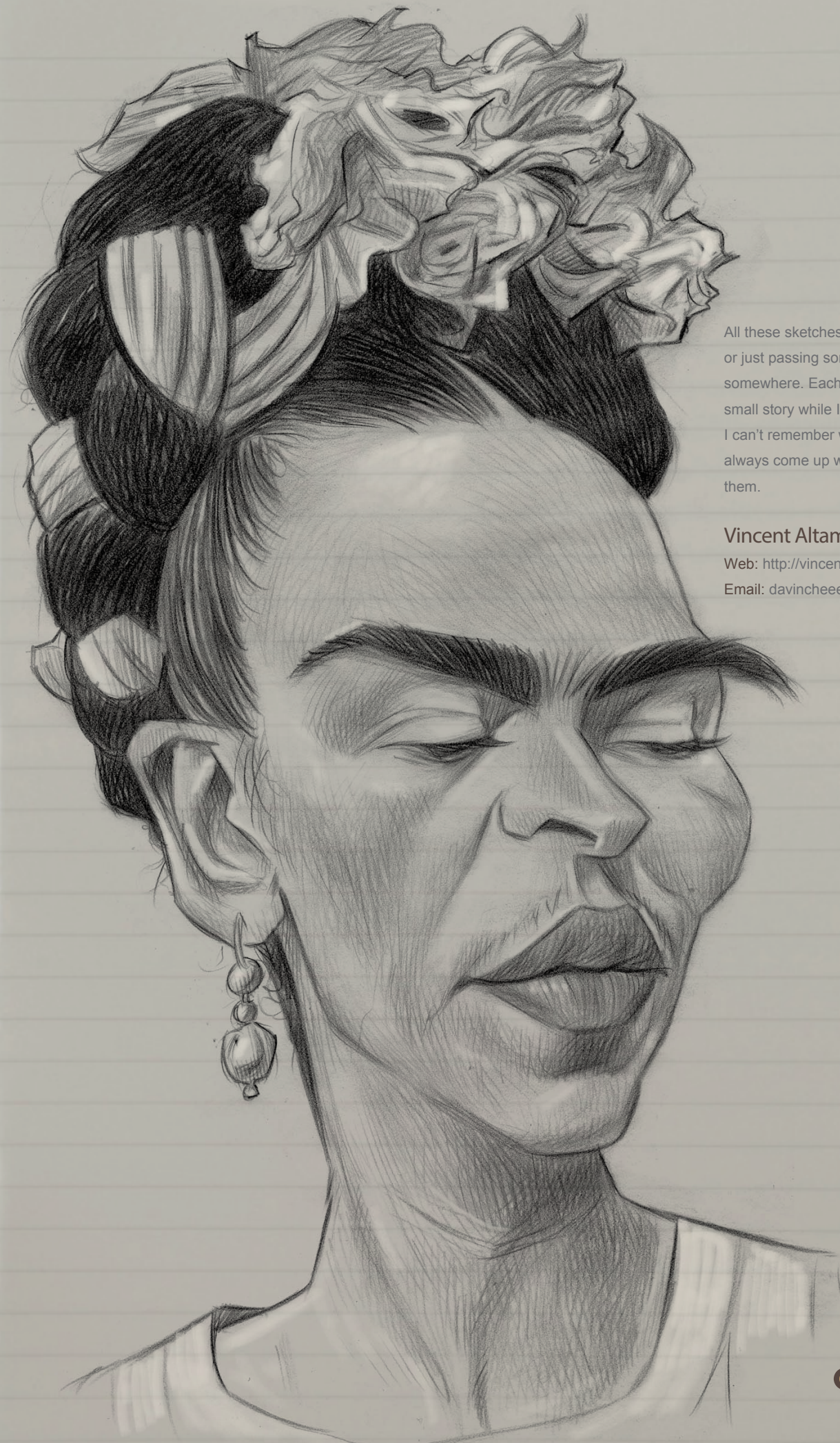
All these sketches have been little notations or just passing some time while waiting somewhere. Each probably had their own small story while I was doing them, although I can't remember what. But I guess I can always come up with something new for them.
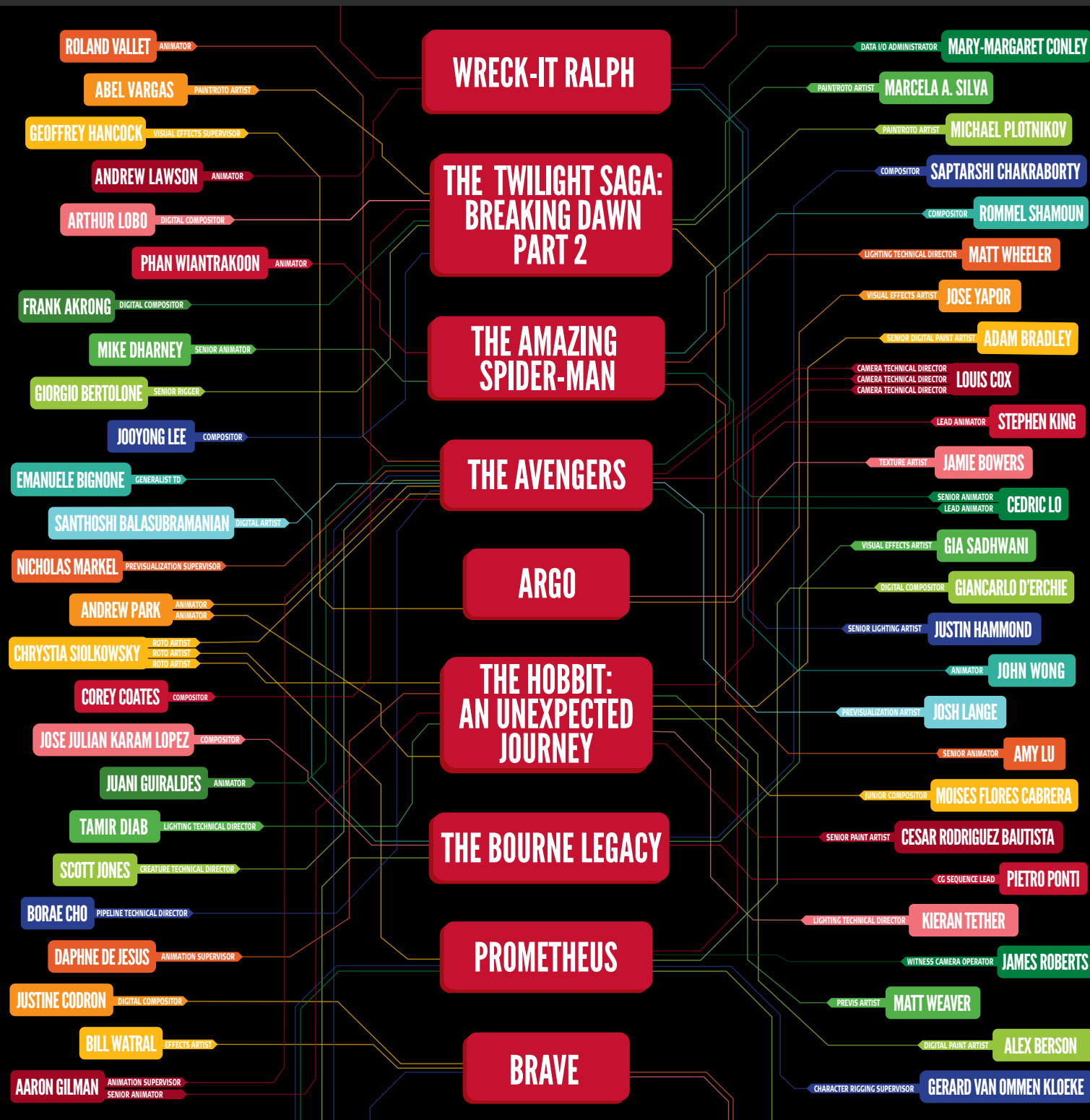
Vincent Altamore
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- THE TWILIGHT SAGA: BREAKING DAWN PART 2
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- THE HOBBIT: AN UNEXPECTED JOURNEY
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THE GALLERY

Serbian Fairytales – The Golden Fleece Ram

Vanja Todoric

http://vanjatodoric.blogspot.com

vanja3d@gmail.com

(Right)

Gears of War Judgment Multiplayer map – Haven

Michal Matczak

http://matchack.deviantart.com

michal_matczak@wp.pl

(Below)

Paramnesia
Jennifer Healy
http://beautifulburden.com
jenniferhealy@hotmail.com

Mountains

Gabriel Wigren

gabbe_4@hotmail.com

Michael Douglas

Jason Seiler

http://www.jasonseiler.com/

seilerillustration@gmail.com

God of Carnage

Blaz Porenta

http://blazporenta.blogspot.com/

blaz.porenta@gmail.com

Our Void

Reiko Murakami

http://www.reikomurakami.com

raqmoful@gmail.com
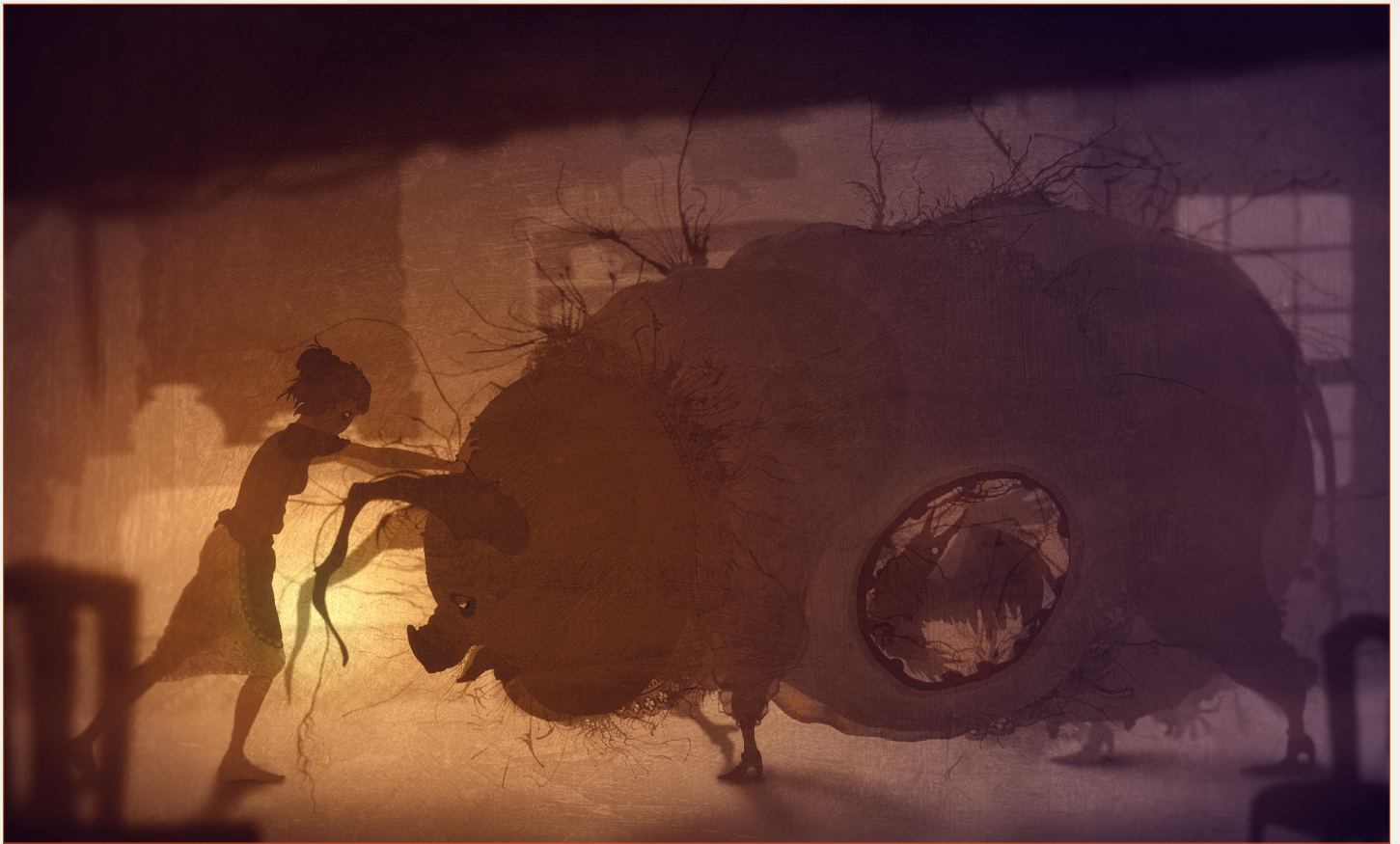
Home Was Hairy Hill

Daniel Gies

http://www.e-d-films.com

dan@e-d-films.com

(Above)

Xixecal

Florian de Gesincourt

http://www.floriandegesincourt.com/

contact@dges.fr

(Below)

OFF WORLD
VEHICLE DESIGN

CHAPTER 03

The ability to sketch and render vehicles is an important asset in the field of concept design. In this tutorial series each artist has been given a brief description of a possible vehicle, which they will approach like a games brief to demonstrate the techniques used when creating a vehicle concept.

Chapter 03 – Personnel Carrier
Software Used: Photoshop

Over the last six months I've been developing an example video game environment to support the classes I teach at Futurepoly. 3DTotal contacted me to see if I would be interested in contributing a tutorial on vehicle creation and it seemed like a perfect opportunity to add some additional depth to the environment.

The general brief was to design a vehicle used to transport infantry to mountainous regions, which is also capable of defending itself. It must be able to navigate steep rocky gradients, thick snow and glacial crevasses.

This was a fitting brief considering the world I'm working on consists of an enormous mountain with a monolithic tower that reaches up through the atmosphere (**Fig.01**).

The obvious challenge was going to be traversing the mountainous terrain. Tires seamed out of the question and a flying vessel seemed a little too convenient. I've always loved the different Star Wars walkers, so I decided to create a walker that was based on a mountain goat. You know, because they chill on mountains.

I began to gather references of mountain goats from different regions and with different poses to gain a better understanding of the goat lifestyle. I really liked the curves and volumes of the spine and torso.

Next I took some of the references and went outside to sketch and get away from the computer. This is something I need to force myself to do more often. I started most sketches with the top contour of the spine and tried to capture the weight distribution found in the reference images (**Fig.02**).

Once I was happy with the general direction I decided to grab some specific military reference

and then model individual pieces that could later be used for the 3D block in of the vehicle.

This is a process I have been playing around with these last couple years and once you have a solid library of objects created the concept takes shape rather quickly. It's essentially the "Kitbash" process they used in the original StarWars movies, but instead of old model pieces everything exists in a master 3D file. For those purists out there who think 3D is the devil, I encourage you to at least play with some basic tools and get comfortable with the interface. Designing in a 3D space solves many production problems early and can be an extremely fast way to iterate on a design. It also gives the production artists a huge head start on the final asset (**Fig.03**).

Some of my early attempts with this technique were overly detailed, so I forced myself to start with a clean elegant body and let the supporting details add scale cues rather than useless noise. I created the basic hull of the vehicle in 3ds Max based on some of my earlier sketches (**Fig.04**).

I then took the hull of the vehicle into the new ZBrush 4r4 and played around with a new
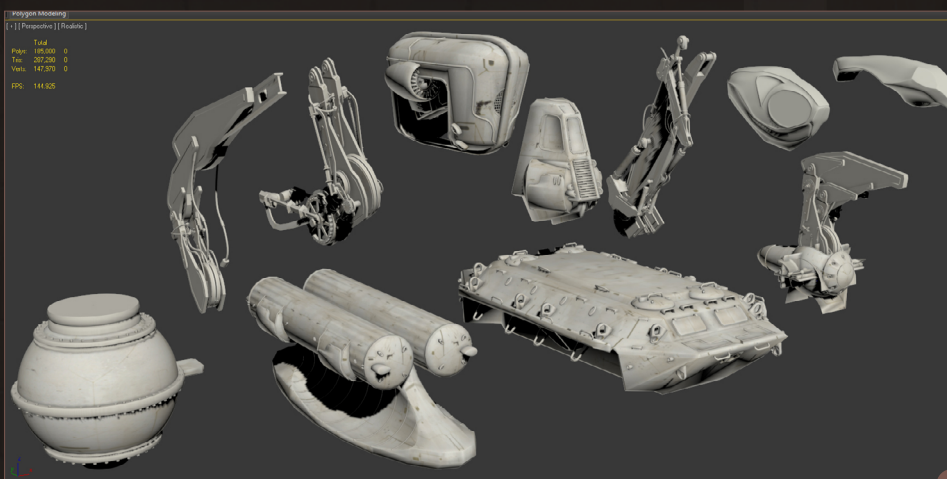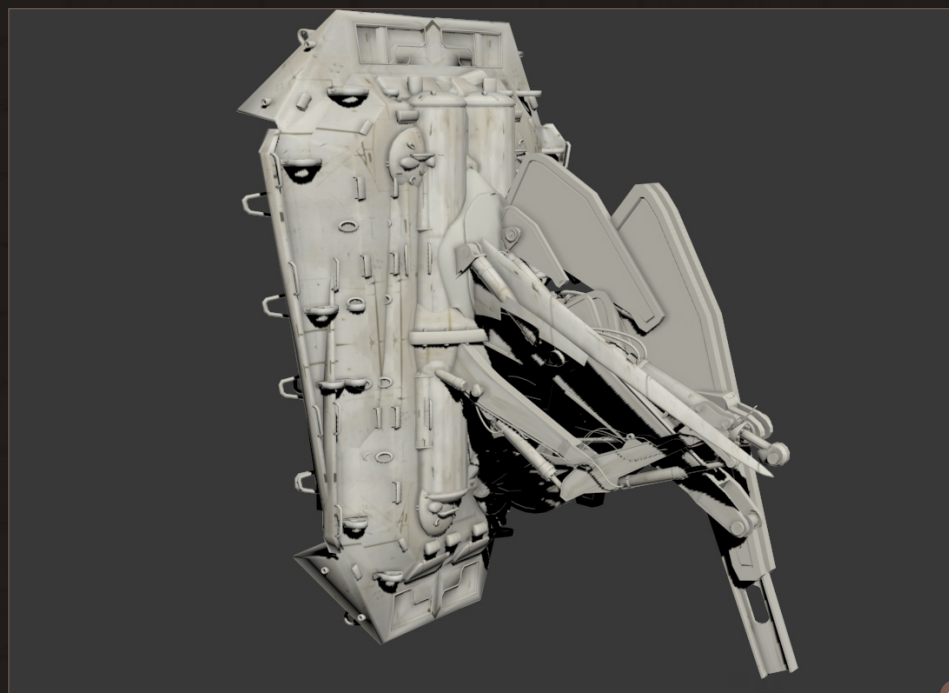
feature called InsertMultiMesh, which allows you to quickly import a library of 3D meshes and use them to help design and decorate your object. To create an InsertMultiMesh brush or IMM you simply export a master file from any 3D package as an obj file with all of the objects at 0, 0 origins in the scene (**Fig.05**). Once in ZBrush you import your file and in the Ztool menu choose the group split option. This separates all of your mesh pieces. Next go to the brush menu and choose Create Multi Mesh Insert. Now you just press "m" to access your different pieces, and then click and drag on your model where you want to place them. You can also use the Move, Rotate, and Scale tools to further adjust your placement.

Click here to play Video.01
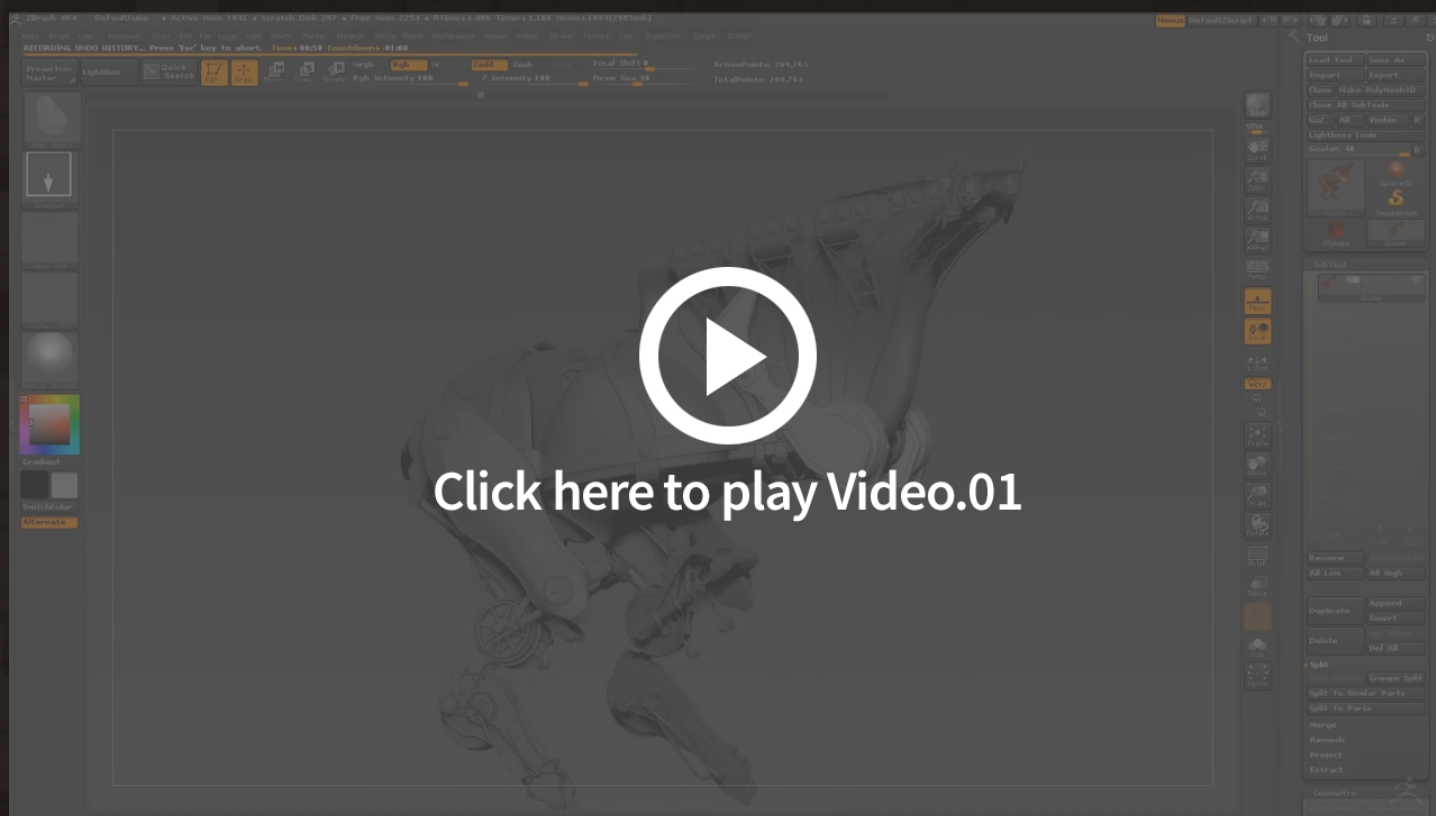
An added bonus is that you can export out a movie based on your history state, which makes sharing your process extremely easy. It's a bit misleading however, since it only shows actions that you've committed to. This means you don't get to see all the trial and errors of detail placement. Trust me, I'm not this decisive (**Vid.01**).

In **Fig.06** you can see a progress shot of the walker once the ZBrush stage was complete.
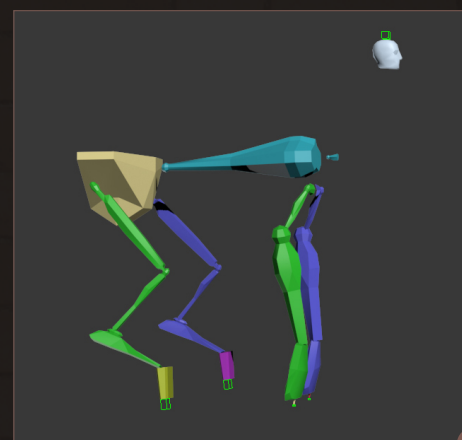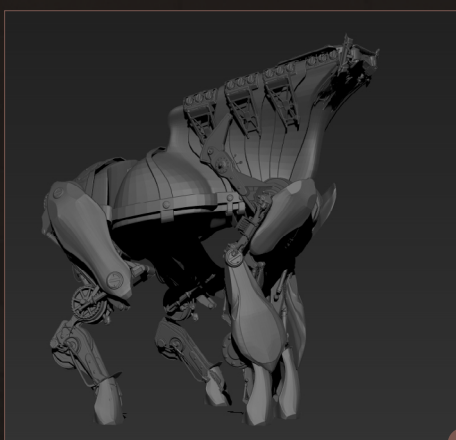
I then exported the mesh over to 3ds Max and repurposed the basic biped rig, so that it matched the goat walker. It's not pretty, but having this set up with a basic rig allowed me to quickly play around with the walkers movement and make sure it was a functional design (**Fig.07**).
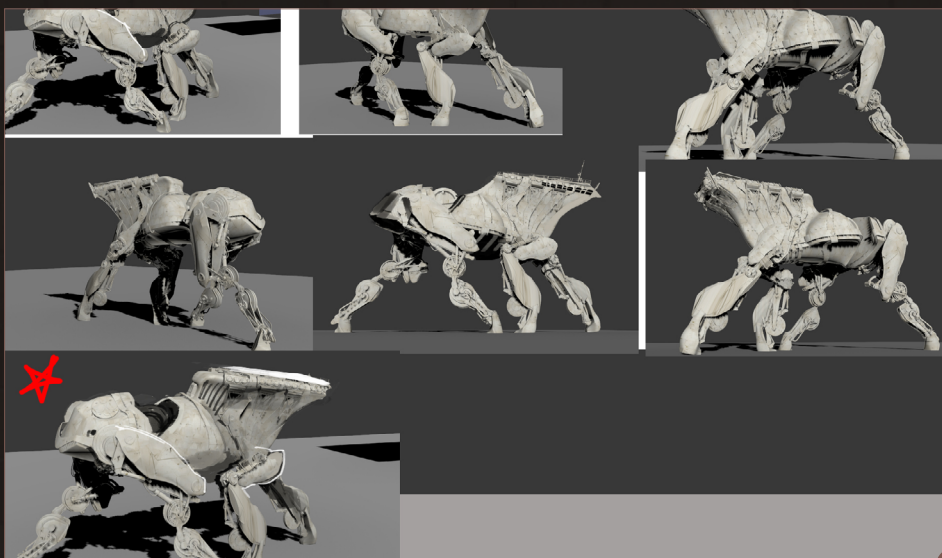
It didn't take long to attach the basic pieces to the rig and set up a few poses based on the references. I also took multiple screen shots, so that I could decide which angle best showed off the design (**Fig.08**).

06

07

08

I decided on the bottom left image and then proceeded to paint a few grayscale thumbnails of the walker in the environment. I wanted the destination (the mountain tower) to be a clear focus along with capturing the lumbering walkers on their journey (**Fig.09**).

I liked the general direction, so I rendered out the walker from 3ds Max using the mental ray renderer (**Fig.10**).

Next I took several screenshots from the sample environment and composited them behind the walker. This step is easy; just spend a few months making a game environment! All joking aside, I strongly believe that having the concept and production stages parallel each other creates a much stronger end product. I used this back and forward process when I was prototyping the cities for GuildWars 2.

Anytime I was unsure where to go with an environment I would take a screenshot and then go into Photoshop and do a paint-over. Once I

had a better attack plan it was easy to go back with a production mind set and implement the changes (**Fig.11**).

In this next example I'm bringing in some of the lighting and atmosphere of the environment to the walker. I do this quickly by sampling the sky color and painting a light airbrush stroke within the walker's selection (**Fig.12**).

Here I start to reposition the mountain and increase the shadows on the left side of the

painting so that the eye travels to the right of the image easier. I also try and simplify a lot of the values from the detailed render and get more variety and purpose to the brush strokes (**Fig.13**).

In this close up, the red area is the raw screenshot and the surrounding elements show off some of the simplification to the environment. This helps with the overall clarity of the image by reducing unnecessary noise and information, and it also breaths more life and texture into the scene (**Fig.14**).

In the final image I felt like the right side needed another walker to help anchor the image and keep the focus flowing through towards the tower. I also sharpened the final image for a nice crisp finish and added a few decals on the main walker. I hope this has been informative and be sure to check out Futurepoly for more information and updated progress on this environment (**Fig.15**).

Jason Stokes
Email: jason@futurepoly.com

DESIGNING
NEW WORLDS

Games and films are made up of many different features such as characters, environments and vehicles, and it is important that all these elements work together to demonstrate a consistent visual language and therefore create a believable environment and society to engage the audience. In this series our artists will take a comprehensive look at creating a new world from a concept perspective, and investigate the processes and techniques that can be used to create all the major features of a game or film.

Chapter 04 – Creatures

Software Used: Photoshop

Introduction

As we already know, the idea behind this series is that our world is dominated by a single power. The series of invasions launched by the great Genghis Khan back in the 1200s were never held in check. Eight hundred years later, the descendents of the Mongol invaders now rule the Earth's first true world-enveloping empire.

In this divergent world history, we are inevitably forced to ask how this regime enforces its rule over a whole planet. What are the means by which control is achieved and sustained over such broad areas populated by so many people?

A logical conclusion would be force. But how is this to be represented? That question shall be the focus of this particular tutorial.

The Theme

How does this regime exert control over an entire planet? Or even on a more pragmatic level, how is a universal and worldwide law enforced? If we work with the primary need for consistency, duty and blind application of the law, we shall find the beginnings of the solution to this dilemma.

This divergent society should be seen as contemporary to ours, though it's vastly different.

Science and technology (for that matter morality, ethics and philosophy) have developed following an entirely different path. The primary energy source is derived from manipulation of the Earth's electro-magnetic field. This area of research has had a corresponding influence in the medical realm. As such, in only a handful of generations, developments in the field of bio-mechanical engineering have been profound. The ultimate result of this line of research has been a bio-mechanical sub-class: bio-mechaniods.

The bio-mechaniods are made of a blend of machine and flesh; they are synthetic, yet organic, artificial intelligence, housed within whatever shell their purpose dictates. Whether a soldier, miner or factory worker, only the external characteristics change, meaning they are infinitely reproducible and infinitely malleable. In the present case, we shall examine the law and order unit.

When designing a creature (or anything really) it's critical that you ask yourself questions about the fundamental nature of what you are trying to design. This way new ideas can be explored and your final design will exhibit a greater fidelity.

In this instance we are addressing law enforcement in our society. The solution comes in the form of a lithe and spry bio-mechanoid, with a female shell to disarm and placate an agitated public. Whilst a synthetic creature could be in any form, a female

form is not perceived as overly confrontational or as intimidating as say, an eight foot androgynous character all clad in black. For the most part we are working with the idea of gently herding the public. These would be protocol bio-mechaniods; the gentle, yet firm, side of the law.

The Design

The process begins with a handful of quick gestural figure sketches. The focus is on getting a nice flow and stance in the drawing (**Fig.01**). If necessary use references, as it can only enhance your drawing. Furthermore, the more accurate your drawing is, the easier the render shall be. Take care to ensure that your figure looks grounded; that is to say that it looks like it's actually standing there. This is of paramount importance, as no amount of render or detail can fix a posture that doesn't quite look right.

As I mentioned before, in this particular image we are after a female form that is lithe yet strong. This has to come out in the sketch. It's this sketch that will serve as the base upon which we will add the design detail. After many variations, a selection is made and the design process can begin.

Our law and order bio-mechaniod should look sleek and fluid (as opposed to clunky and coarse), lack a distinct personality and finally, should not appear to be confrontational or aggressive. Our creature is here to keep the peace, to assist and
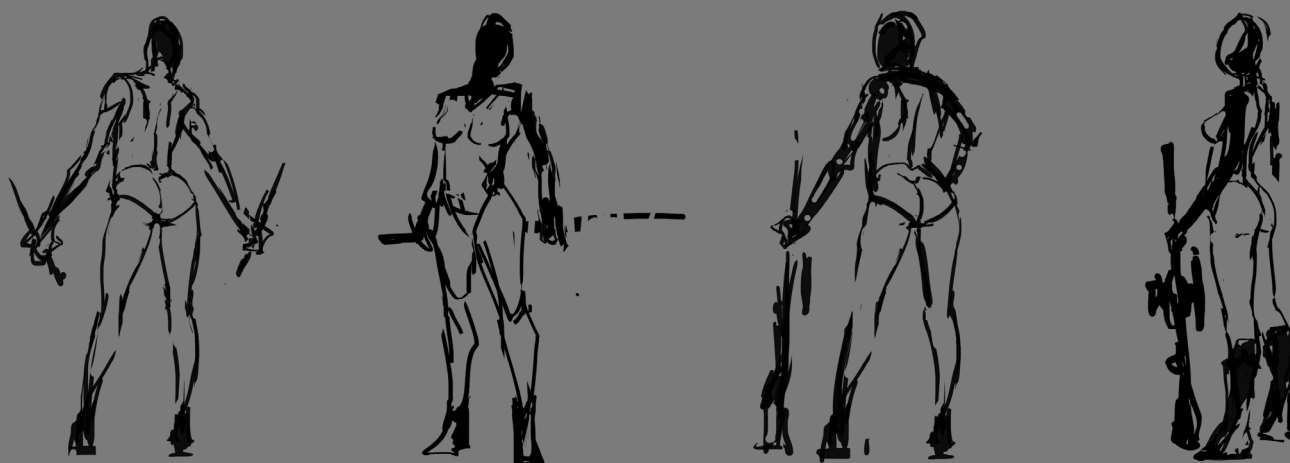
serve and if need be, enforce the law. It certainly isn't a tactical or a heavy weapons unit.

With this in mind and our base sketch in place we can begin to work out some of the design details (**Fig.02**). To help the anonymous quality of the design, the head will be absent of any true facial features. Instead it will be a smooth and reflective housing for the synthetic intelligence that drives our bio-mechaniod. Most of the body will be carbon fiber, while the extremities (the head, arms and feet) shall be a metallic/plastic resin amalgam (**Fig.03**).

Blocking It In

When exploring color within your image, start by keeping it simple and thinking about color harmonies.

In this particular image a layer is created under the actual sketch layer. I consolidate the sketch into one layer (and if it was a messy sketch with simple grayscale painting, I would convert the layer to Multiply) and paint with color on the
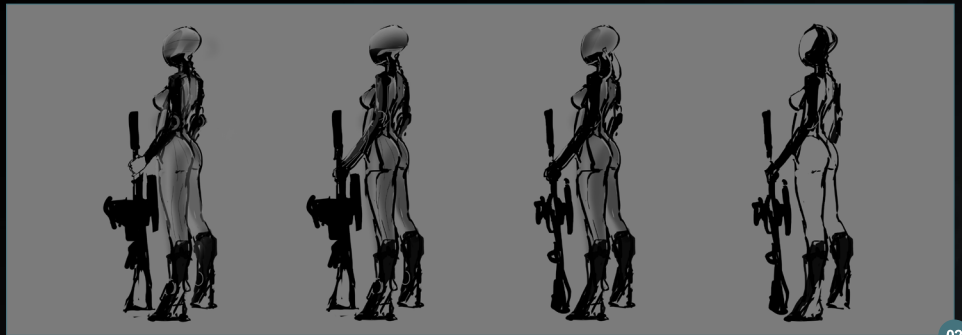
layer underneath it (**Fig.04**). This way your detail remains and you get to see how color begins to affect your image.

As you can see, a green hue has been selected; it seems to work with my law and order theme. The color is non-threatening and peaceful, plus it will contrast well against the more solid and shinier surfaces of the head, arms and feet.

Once we are happy with the general layout we start on the render. However, before we start working with paint, all the basic shapes have to be cut out with paths (which can later be converted to masks). The reason for this is to ensure we can

truly differentiate between all the surface materials: a carbon fiber trunk, and metallic/plastic resin head and appendages.

This is quite an exacting process, but the greater the accuracy and quality of the paths the easier the render shall be. In most cases, I alternate between creating quick masks (which become alpha channels) and creating paths with my Pen tool. Essentially, the decision between what method is used is dependent on whether or not a curve is required.

Here we can see that a greater curve quality can be achieved on the head and torso if paths are

Different juxtaposed materials will add greater interest to the image
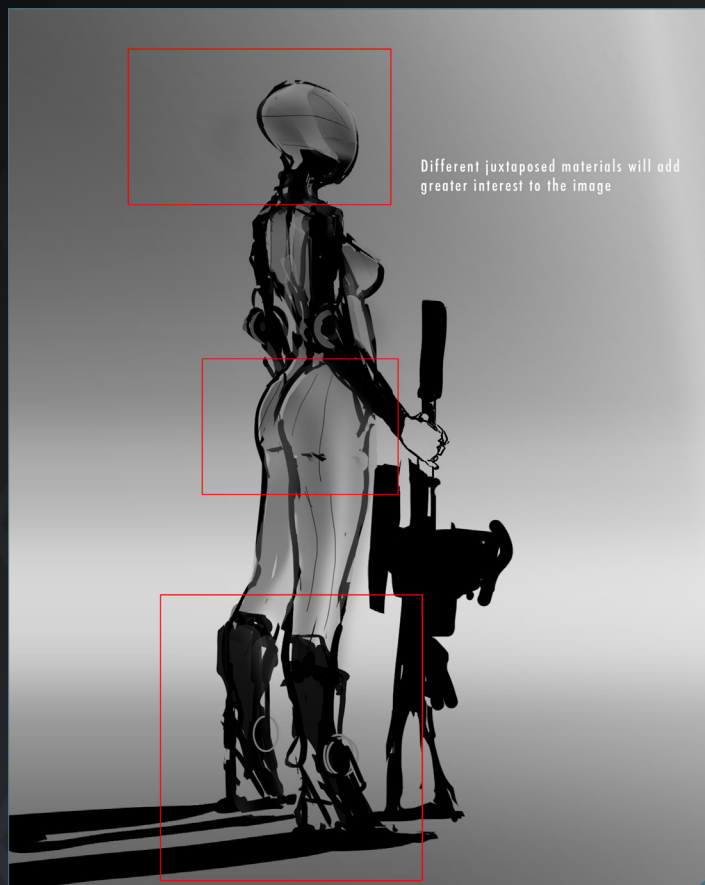
created via the Pen tool, though with the gun, simple quick masks can be used as no real curves are present (**Fig.05**). The more detailed and more accurate your masks are, the more readily the detail will begin to appear in the image.

Painting

The painting process includes the selection of masks and gently airbrushing in the form. Begin with a neutral value; just block in the color and then add the shadow, followed by the highlight. That's the basic process, but a handful of decisions need to be made first.

First, where is your light coming from and what is its intensity (**Fig.06**)? Second, what's the nature of the back ground? The background will inform what your bounce light is going to be. With this image the background is going to be a simple gradation with smoke. This will add textual detail whilst simultaneously adding interest due to the soft edges, which will contrast the harshness of our bio-mechanoid.

When working with an airbrush in Photoshop, it's actually very much like airbrushing for real, except there is no frustration, nor any general pain or annoyance! The trick is to build it all up slowly. It's not a rush job; it's a considered process that develops over time. Working with a mild opacity,
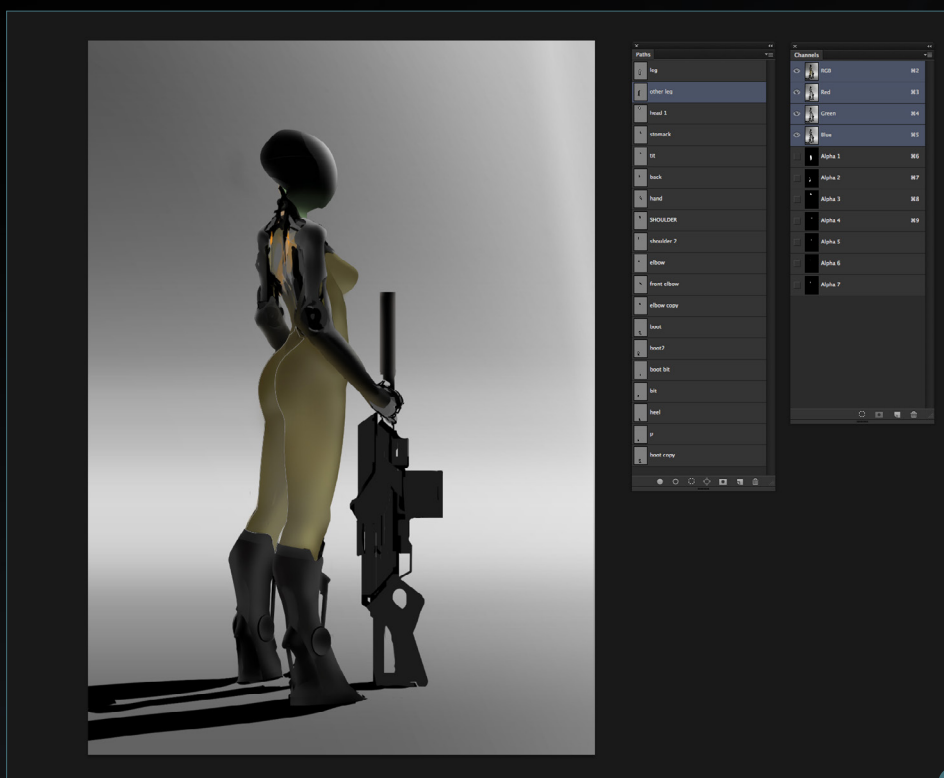
the form is modeled gradually. The light direction tells us where the highlights are and conversely, the shadow.

By using your mask, areas can be clearly and easily isolated, then rendered. At times, multiple masks have to be selected so that continuity can be established between all the various body parts (**Fig.07**). It is an important consideration as the image can become somewhat Frankenstein-like,

with bits of anatomy seemingly jammed together (especially if the mask accuracy is off). So, due caution should be applied to the overall integration when rendering with masks.

Texture and Finishes

The final step is to add some textual and design detail. With the color and tonal harmony established, the texture can be added without compromising all the work completed earlier.
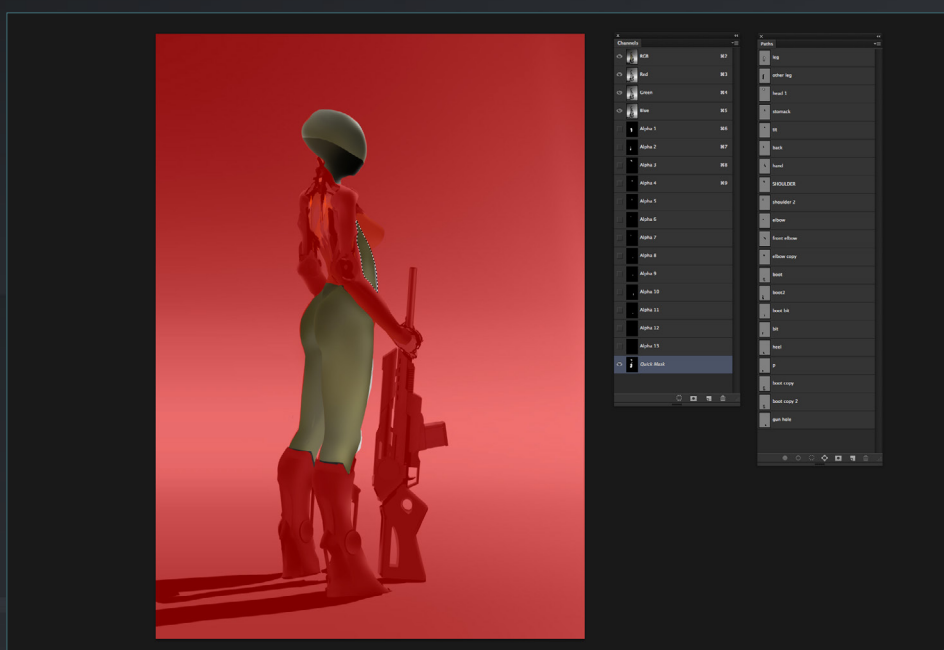
Moreover, this is an opportunity to add some touches of color and some design features that make the image look and feel complete. The greatest bulk of the texture is the carbon fiber (**Fig.08**). This has to be applied and warped via the Free Transform tool so that it matches the contours of the body.

Additional time needs to be spent on the task of incorporating the texture into the form. Here the method is to put the texture on a Screen layer mode and apply a layer mask. This way no information is lost when the texture is blended onto the figure.

The design elements are used to make the colors "pop" and lead the eye to key aspects of the figure; additionally the design elements help to articulate the form (**Fig.09**). Here we can see how the bee-like pattern underneath the bio-mechaniod's head serves to delineate the form, as well as create further interest within the composition.

The Final Touch

The final element with the bio-mechanoid is to give it time to rest. The next day the image is
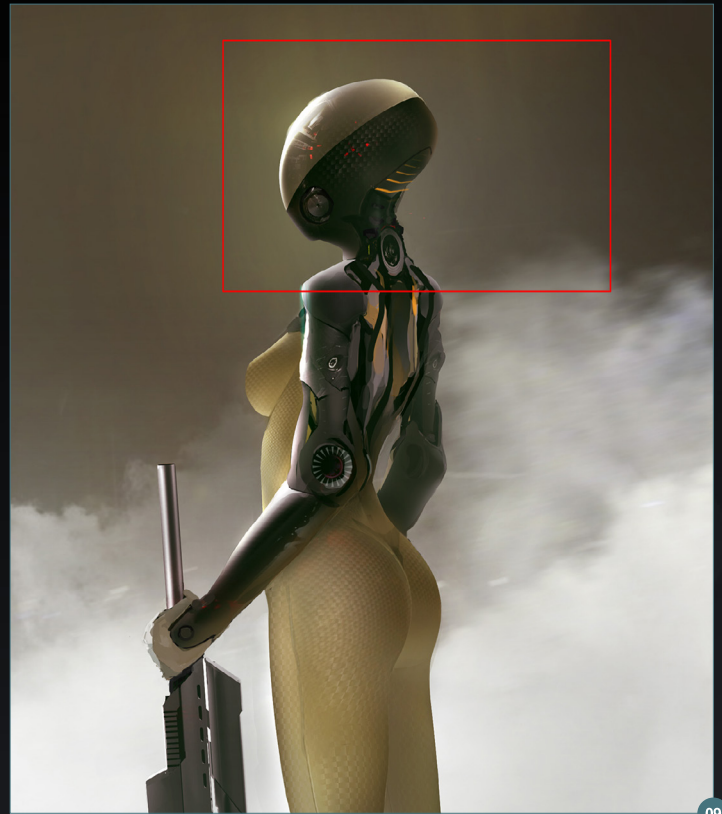
duplicated and flipped. As two monitors were employed when the image was created, each version (the flipped one and the original one) are placed on their respective monitors. With all the Photoshop windows hidden, the images can then be assessed. This is a good way to look for errors in your picture. Whilst it's an old trick to flip your image when working to see if any glaring errors are

present, it's another thing to have the two images, quite literally, facing one another (**Fig.10**). Here you are able to really have a good look and make sure it's all working.

So after this process, a couple of tweaks are made to the anatomy and the highlights. With that the bio-mechaniod is considered complete.

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02 MERCHANT TRADER

- C O S T U M E   D E S I G N -

Costume design is an important element to character design as it helps to enhance a character's personality. You can create an evolving plot of color, changing social status, or period through the visual design of garments and accessories. In this tutorial series each artist has been presented with a games-like brief describing a character from a certain section of a fantasy medieval world, and they must design clothing suitable for that character's job description.

Chapter 02 – Merchant Trader

Software Used: Photoshop

Introduction

When I was asked if I could do this character/ costume tutorial, I was pretty happy for two reasons. First, it's always good to move out of my comfort zone (landscapes) and second, it was a chance to create a world that had never been seen before. Thanks for that opportunity!

The Brief/Merchant Trader

This is someone who has come from a far away foreign country and settled in the West. He now runs a business from a busy trading port. He is a confident man who is unscrupulous and calculating when it comes to money. He is intelligent and sharp-witted, with an eye for detail and a nose for profit. His physique displays his success and conveys his taste for rich food and wine, which he has in plentiful supply.

Getting Things Ready

One important thing to me if I'm working on such a project is to search for references, not only for the design, but to get a feel for that particular theme. The more I know regarding material, patterns, fabrics and so on, the easier the design and painting process will be.

After looking at a bunch of references and reading articles regarding costumes, I was ready to fire up Photoshop.

Background

Painting the background is a good way for me to get a better feeling of where the character should be placed and to set the mood for the entire image as well. If you're afraid of painting on a white blank canvas then start with the background. The painted background could also be used for showing the color theme you'd like to work with.

The background was painted with a simple round, textured brush (**Fig.01**). For the ground, I made a square with the Selection tool and filled it with a color. This square was duplicated a couple of time and moved to the right position (**Fig.02**). All squares were on separate layers.

Once I was happy with the look, I merged the layer and used the Transform tool to bring it into perspective. Adding a layer mask, with a soft round gradient (black to white), added more depth to the floor.

The pattern on the wall was made with existing shapes. Simply draw in the shape you like, duplicate it and set the layer to Soft Light. I adjusted the settings for transparency until I was happy (**Fig.03**). The background was set and so I was able to move on to the real challenge –the character and his costume!

Character Rough Shape

When it comes to character or costume design, I sometimes start with some pretty rough pencil sketches or I just block in the rough shape of the character. This time I decided to go with a rough shape.

It's a great way to change things on the fly and I'm forced to let my imagination flow. On top of that this workflow has a lot of "happy accident" potential. As you can see in **Fig.04**, the rough shape already showed the pose and some elements of the character/costume (e.g., shoulder pads, bonnet and boots).

First Values and Colors

Then it was time to paint in the first values and colors (**Fig.05**). Keeping the brush strokes and form pretty simple allows you to define certain areas without focusing on details. Details are the very last part of such a painting; at least to me. The important thing at this stage is to make sure the shape and the values are clearly readable.

I used the same brush as I used for the background and the shape. All colors and values were painted on a separate layer. I used lots of layers during my painting process, as doing this allows me to go back and forth, and to get rid of unnecessary elements.

Defining the Face

Happy with the base values and colors, I headed off to paint the face and the expression of the character. As described in the brief, the character is middle aged and experienced. With this in mind I painted in a beard to make him a

tad older. The beard also represents the social status he has. The beard was painted initially with the same round brush and the first details were made with a customized brush. The brush is made out of simple strokes and dots, and then

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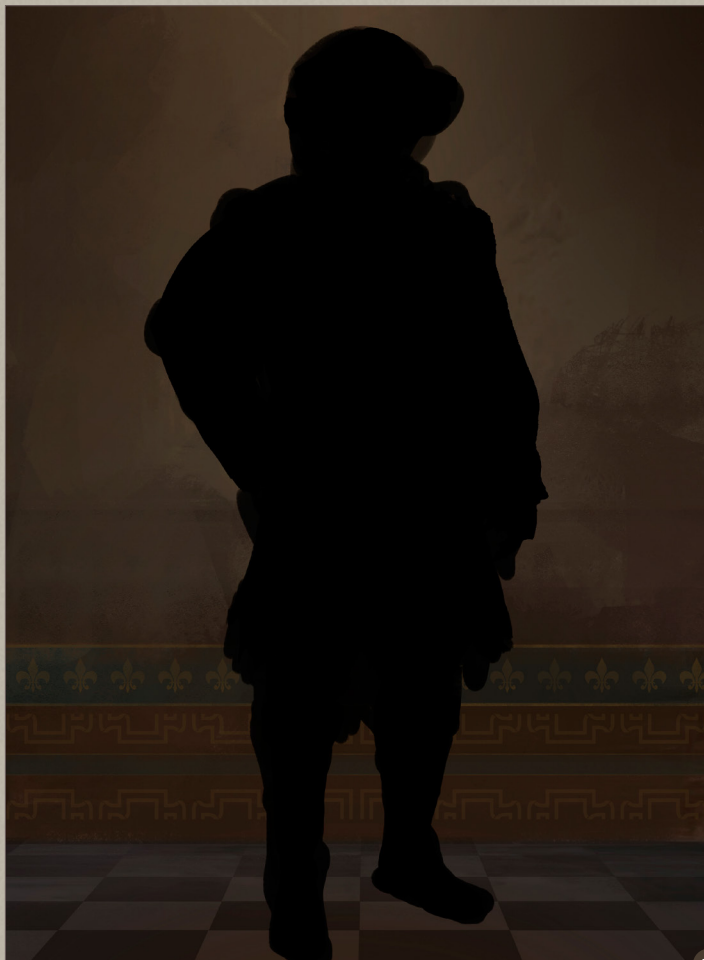
set to Scatter and Transparency mode. On top of that I added some more love to the collar and the shirt (**Fig.06**).

First Details

Then it was time to add the first details to the costume. The character is a rich and almost famous trader; this should be represented by the clothes he wears. An important element of ancient clothes is the collar and the details

attached to the costume (**Fig.07**). For the sleeves I created a customized brush by using a photo I took some time ago (**Fig.08**).

It wasn't necessary for the brush to make a seamless tile for the sleeves. To get the roundness I used the Deform and Liquify tools (**Fig.09**). I duplicated the layer for the left arm (right in the image) and made it darker to achieve more depth. It's always good to have a

good base of references or photos that could be used for textures and brushes. Ideally those are made by you, so you don't run into any license issues.

More Details

I continued with adding details to the costume. Also I redefined the shape of the boots and painted in some more details. When painting in the brighter colors for the highlights, I always
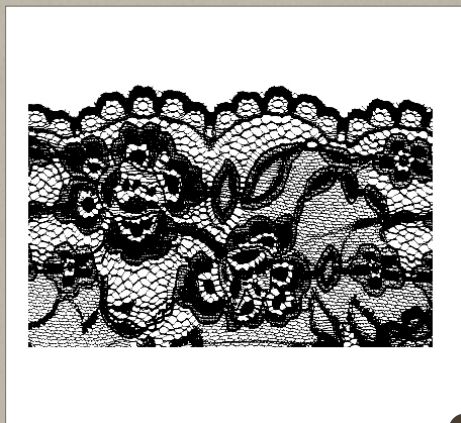
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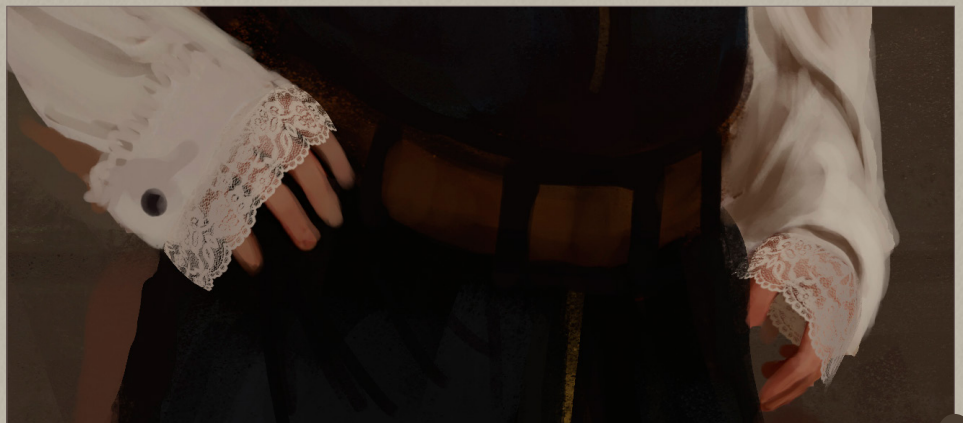
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use the Color Picker and change just the values. Not only did I use a brighter value for the brighter color, I also added some gray to it. This color will blend in a lot better than just increasing the brightness.

Another good approach is to use just a brighter color, make a stroke (brush set to Transparency) and use the Color Picker to blend over the colors. The double chain was made with a customized brush, too. For the highlights and shadows I used a pretty small round brush (**Fig.10**).

Patterns

For the costume patterns I re-used the wall pattern. This helped to tie the character into the environment more and added some nice details to the costume. I duplicated the pattern layer from the background and used the Transform tool to match it with the shape of the costume.

Until now I'd been keeping everything in separate layers and layer groups. The red stripes on the trousers brought in a bit more color variety and showed his military background. Wrinkles and more details were added to the boots and the costume. After flipping the canvas a couple of times, I realized that his face was still too young; adding more details to the beard and some darker values to his face resolved this (**Fig.11**).

Final Touches

At this point I was pretty happy with the final result, so I decided to put the image aside and do something else. Taking a break or just doing something that has nothing to do with painting or creating is a great way to get a fresh view on your work.

Back with fresh eyes, I added some more details to the costume, such as the thin stripes on the lower part of the belt and also a leather bag for the money. The stripes were on a separate layer and the layer was set to Soft Light. Using the layer effects is a nice way to blend in elements.

Now it was time for some slight color changes. Those changes were made by using the Color Balance effect. To be honest, I'm in love with this effect. I use it a hundred times for my landscape paintings and its pure fun to add some color variety to shadows, mid-tones and highlights (**Fig.12**).

Then it was time to merge all the layers, save it and call it a wrap.

Conclusion

When working on costume or character design, it's always important to keep the story of your character in mind. Also try to get as much information as possible and mix it with your own experience. Play with ideas, paint in different things, get rid of those, repaint it, experiment

with effects and brushes and – most importantly – have fun!

I'd like to say thanks to the entire 3DTotal team for pushing me out of my comfort zone and giving me the opportunity to work on such a fun project!

Finally, I hope this tutorial will be a bit of help to you and offer a small amount of insight into how I work. It's not the way someone else will work, but maybe there will be one or two ideas that you could use when it comes to creating your own artwork. I hope you'll enjoy it the same way I did.

Markus Lovadina

Email: malo74@gmx.de

CREATURE
ANATOMY

With the continual development of technology in video games and the wild, imaginative story lines of films, the possibilities of what concept artists are able to produce become broader in detail and function. With strong silhouettes, recognizable color schemes and distinct proportions in anatomy, it is still important to know the basics of animal and human anatomy when designing these creatures. In this three-part series, talented concept artist Vinod Rams demonstrates how to use human anatomy as a basis for creature design, create a hybrid creature based on human and animal anatomy, and use real word examples as a reference for designing a creature from scratch.

Chapter 02 – Human and Animal Hybrids

Software Used: Photoshop

To create a hybrid creature that's based on human and animal/creature anatomy, it's best to avoid a cut and paste mentality in your design. For example, you don't want to simply replace a human head with a frog head; rather you want to create a hybrid that looks more designed and natural. For this character I'm going to blend human and salamander/amphibian anatomy.

First I start with some thumbnails; you can see I've tried playing with a few different shapes such as fat and skinny. I ultimately decide to go with a taller and skinnier character (**Fig.01**).

Getting the gesture correct is, as always, the most important step. I want this guy to be standing like he's ready to draw swords! I give him an even stance and I make sure he's not using his big tail to carry his weight. I try and establish a nice S-shaped curve from his head, down the trunk and into his tail.

I also want make sure his shoulders feel loose and ready for action. One way to do that is to remember the relationship between the shoulders, the neck and the clavicle. You can show a lot of gesture and emotion by paying attention to the interplay between anatomy. Try not to think of things separately; everything is still affected by weight and the overall gesture you've established (**Fig.02**).

As I start fleshing out the design, I pick primary shapes from both the human and the salamander. From the human anatomy I use the limbs and the chest; from the salamander anatomy I use the tube-like body shape and the tail. The trick is to blend the human and animal features as if you had a sliding scale that you can turn up and down, rather than just simply cutting and pasting. This is most apparent on the head. The head has both human and salamander qualities, but they're blended so

there's not one feature that looks like it has been cut and pasted (**Fig.03**).

You can see some of the major masses and shapes and, even in this simplified state, the blending approach. For instance, his legs have a human look to them, but there are also areas

(like his feet) that have that smoother, more amphibious, quality to them.

One technique to make your design more cohesive is to make decisions or rules, like only using hard, sharp angles or in this case, only using soft, circular forms. You don't have

to follow these rules strictly, but it's something to keep in mind. When I start to add details, some of these soft and curvy forms might get obscured, but if you have a good foundation established it should still affect the design. At this stage I also start thinking about any costume elements I want to give him (you can't go wrong with goggles) (**Fig.04**).

Now it's time to start adding details! Remember, if you have a detail or point of interest it's often good to repeat it in a different way somewhere else in the design. In this case, I give him some frilly, gill-like shapes on his back and shoulders, and they also appear on his tail. Another way to blend the human and animal is to replace something you'd see on a human character with something from the animal character. In this case I add some floppy gills on his chin where facial hair might be on a human!

Also remember to leave similar areas on your design. His head and shoulders have a high level of detail, so I leave his chest and belly fairly plain, but then I add more high-frequency detail on his belt and hands. All of these things lead the eye of the viewer in a more organized path, rather than bombarding the eye with everything at once (**Fig.05**).

Finally, we can get to some of the elements that really bring the character to life. I add a very light skin pattern to further indicate that this creature's skin isn't regular human skin, but rather something animal-like or alien. When finalizing the design of costume or tech elements, remember to not let them overpower your character, unless that's the focus. Costume and accessories should always support the character you're creating.

Because this guy is ready to draw his knives and spring into action, the dual knives should be easy to read and they should also break the silhouette. If you filled this drawing with black you'd still be able to tell he has a weapon on either hip.

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Another detail when adding costume elements is to make sure they're affecting the anatomy. Make sure things like belts, headgear, or other items have weight to them and cause wrinkles or push up against the skin. Don't make these things float on top. Doing that will undermine all the work you put into the gesture and anatomy (**Fig.06 – 07**).

Vinod Rams
Web: http://www.vinodrams.com/
Email: vinod@vinodrams.com

"I wasn't quite happy with the first sketch; it lacked stimulation and it just felt incomplete. I tried more poses, again and again, until I got the right one."

"Bad" Pinup

MAKING OF BY HANI TROUDI

This issues Making Of is a stylized Pin-up by Hani Troudi. Drawing on inspiration from the sixties Hani demonstrates the process and techniques used to create 'Bad Pin-up' from the first sketches through to painting and post production.

"Bad" Pinup

Software Used: Photoshop

I've always loved pinup art, but never really had the time to do any myself, until now. It's also that I've been a bit afraid of illustrating the female body. There are lots of great pinup artists and images out there, and the challenge is fierce to come up with something that stands out.

I will share with you the process of creating *Bad*; I hope you find it amusing and helpful.

Inspiration

With the sixties in mind, I had a vague vision of what the final image would look like, so I spent a great amount of time searching for sixties images. I Googled hairstyles, make-up, outfits and color themes, and ended up with loads of reference material. One of them was a Newsweek cover of the breathtaking Jean Shrimpton; I instantly fell in love with it and started painting.

First Sketches

I usually start with the face; I just can't carry on with the rest of the body until the face is perfect. My strokes here are primitive; their main purpose is to define the borders, which will be filled with paint. I also sometimes draw lines between light and shadow, but for this particular
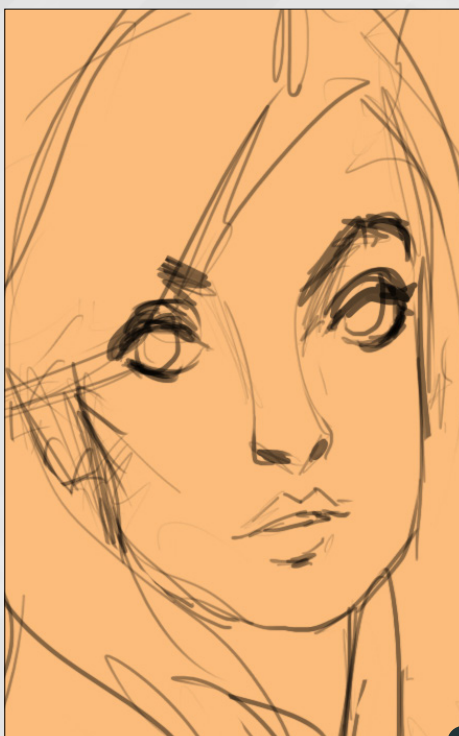

one I was satisfied with the outlines since there wouldn't be any hard shadows (**Fig.01**).

At this point I worked on a 2K canvas, which I resized after finishing the sketch. I recommend doing the sketch on a small sized canvas, as the strokes will curve more easily this way and it will eliminate any wiggly lines that can appear while working on a big canvas.

As for the background, I concluded that by working on a non-white canvas, I was less
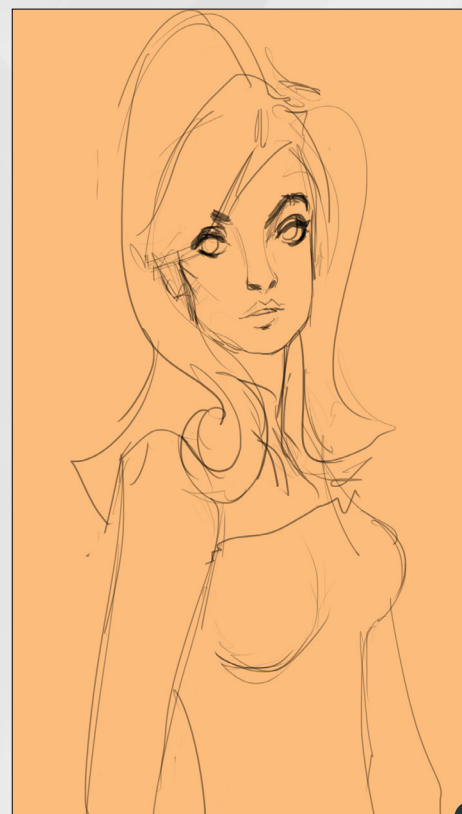
likely to dump the painting at an early stage. I'd suggest avoiding starting on a plain white background, as it can be quite frustrating sometimes.

Figure and Pose

When I was satisfied with the head I started sketching different gestures until I achieved a good composition. This process took quite a long time and I almost gave up on the whole thing a couple of times. It's like navigating through a set of scattered thoughts, then finally grabbing the right one and laying it on the canvas (**Fig.02**).

I wasn't quite happy with the first sketch; it lacked stimulation and it just felt incomplete. I tried more poses, again and again, until I got the right one.

You can see that I played a little with the facial proportions here, setting the eyes further apart and making both the nose and the mouth smaller than they usually are. Looking back at the whole body you can see that the head is also quite big. I liked it that way, especially with
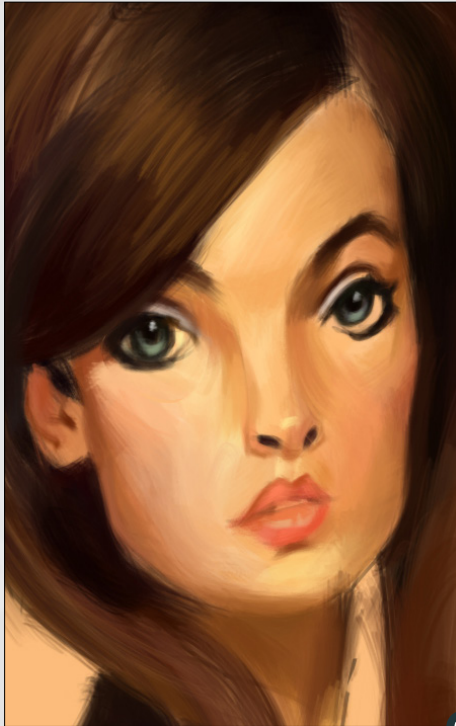
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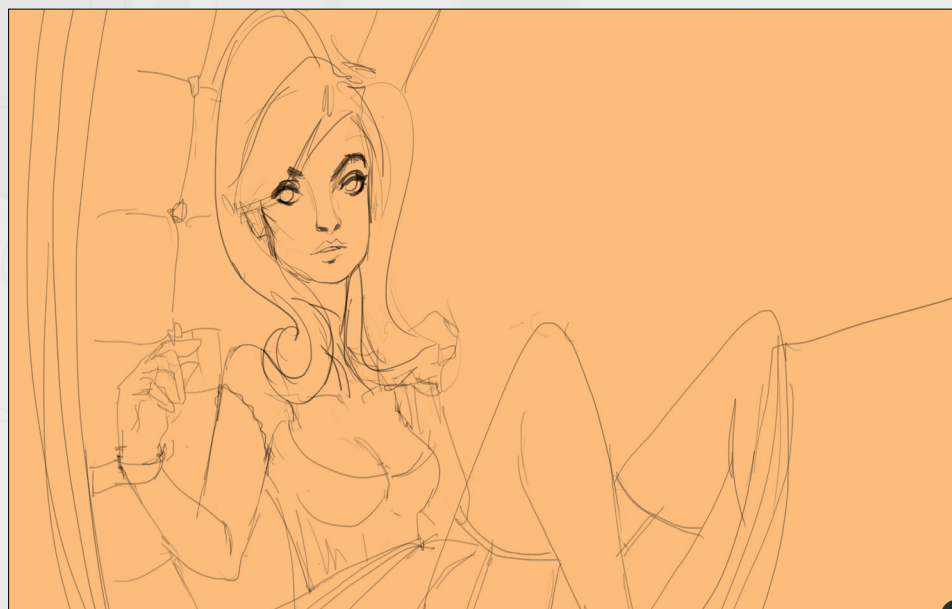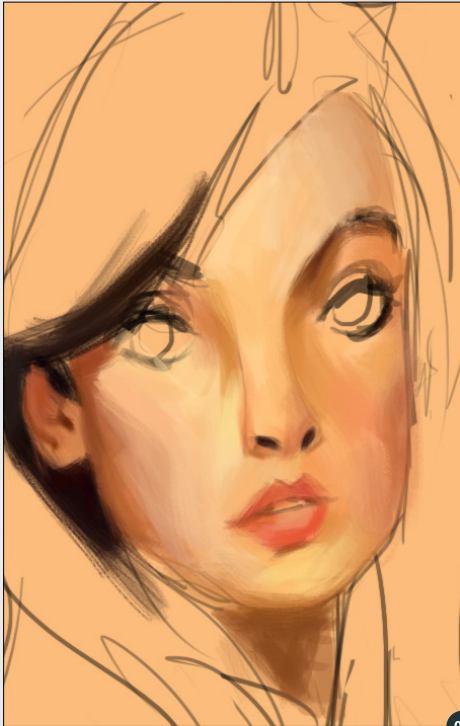
the space that the hair is occupying. It finally felt right (**Fig.03**).

Brush

I used one of Chris Wahl's oil brushes throughout the whole of the painting; he offers the whole amazing set for free on his blog: **http://chriswahlartbrushes.blogspot.com/**
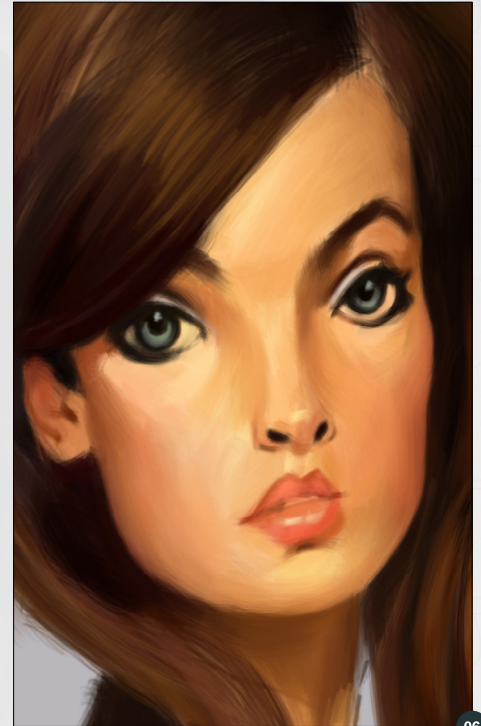
I used a couple more of his brushes for vintage effects later on.

At this point the outlines were good, the composition felt right, music was on and it was time to start painting.

I started out with the skin tones, while looking at reference images (**Fig.04 – 05**).

I'd previously made the background color relevant to the skin color, which made it easier as I had all of the mid-tones already laid down (**Fig.06**).

I painted the shadows first and blended everything together by constantly picking the closest color and painting with soft brush strokes over and over, making sure I didn't lose the brush texture with too much blending, since I'm not a big fan of the realistic airbrush style (**Fig.07 – 10**).
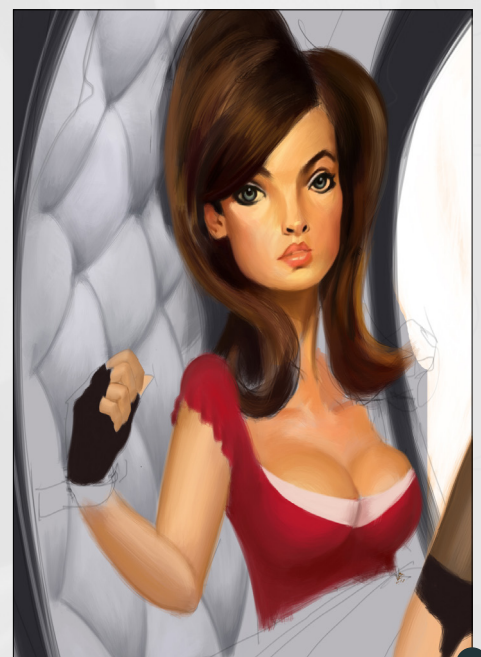
I settled for a top light source with soft shadows. For an accurate representation of cloth, I used a reference photo that I found online to paint
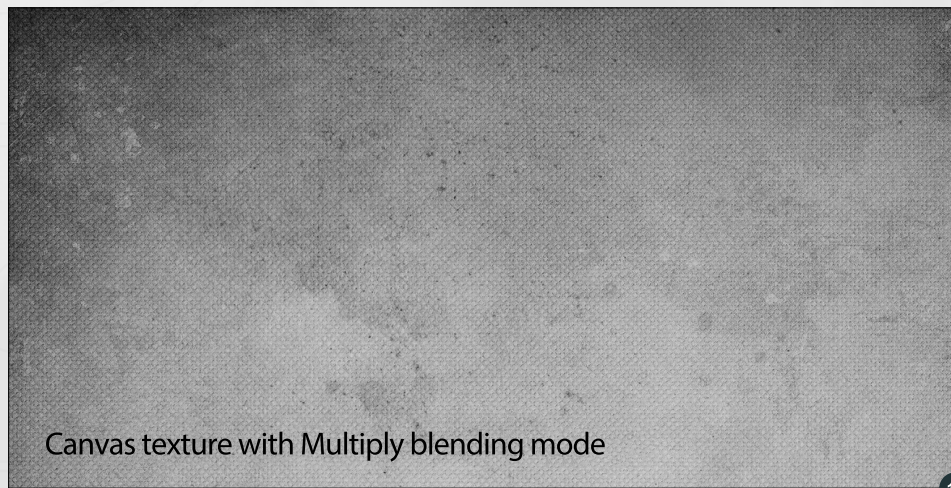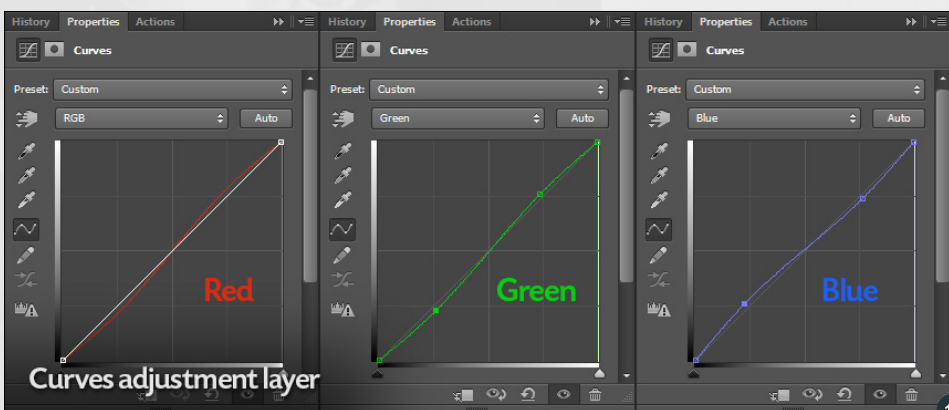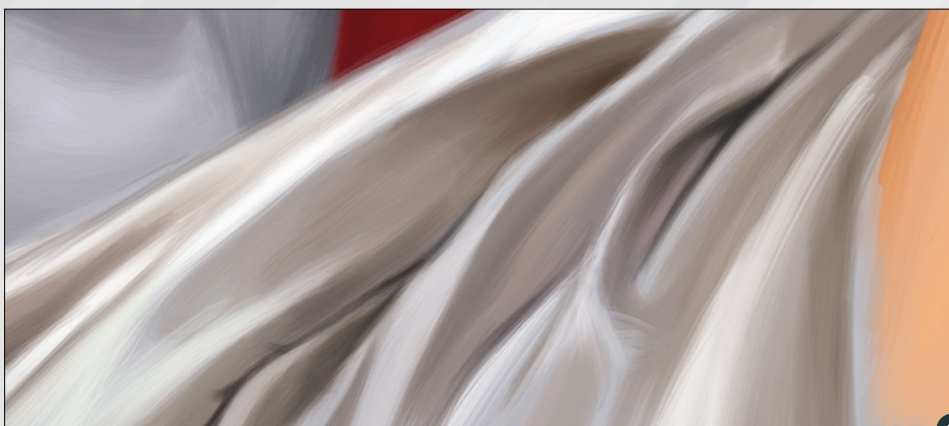

07

08

09

Curves adjustment layer

Red

Green

Blue

Canvas texture with Multiply blending mode
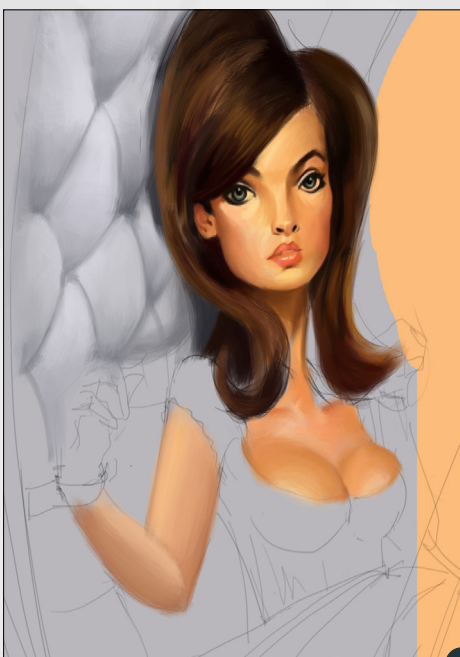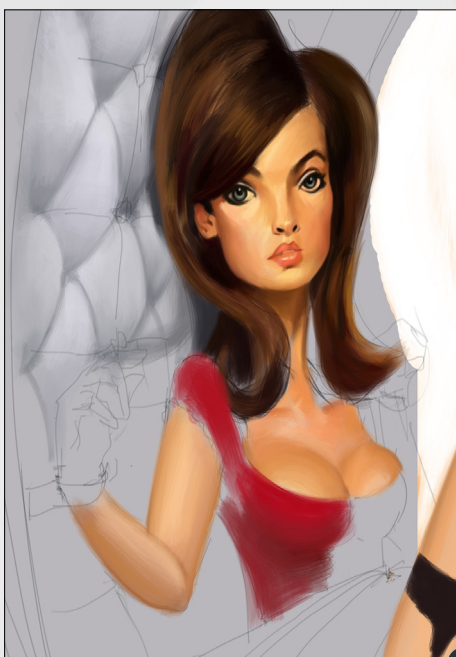
the bedsheets. I was happy with the final result. I also sometimes use the Color Picker to study the light changes on a certain surface (**Fig.11**).

Post-Process
I usually play with color curves to make the image more vibrant and stylish; it also unites the colors in a way which makes the image more pleasing to look at (**Fig.12**).

To achieve the vintage effect I added a canvas texture I found online as a Multiply layer on top

of everything, after adjusting its opacity and contrast (**Fig.13 – 14**).

Conclusion
I had a blast painting *Bad*, I have to say that reference images were really helpful here, because unless you have a live model there's really no other way to create a good picture than looking at online or personal reference images for accurate and beautiful details. I hope you guys had a good time reading this – have a good day!
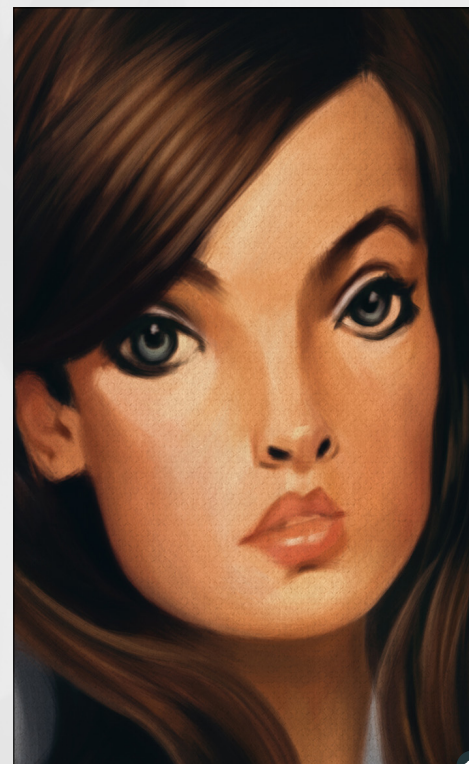
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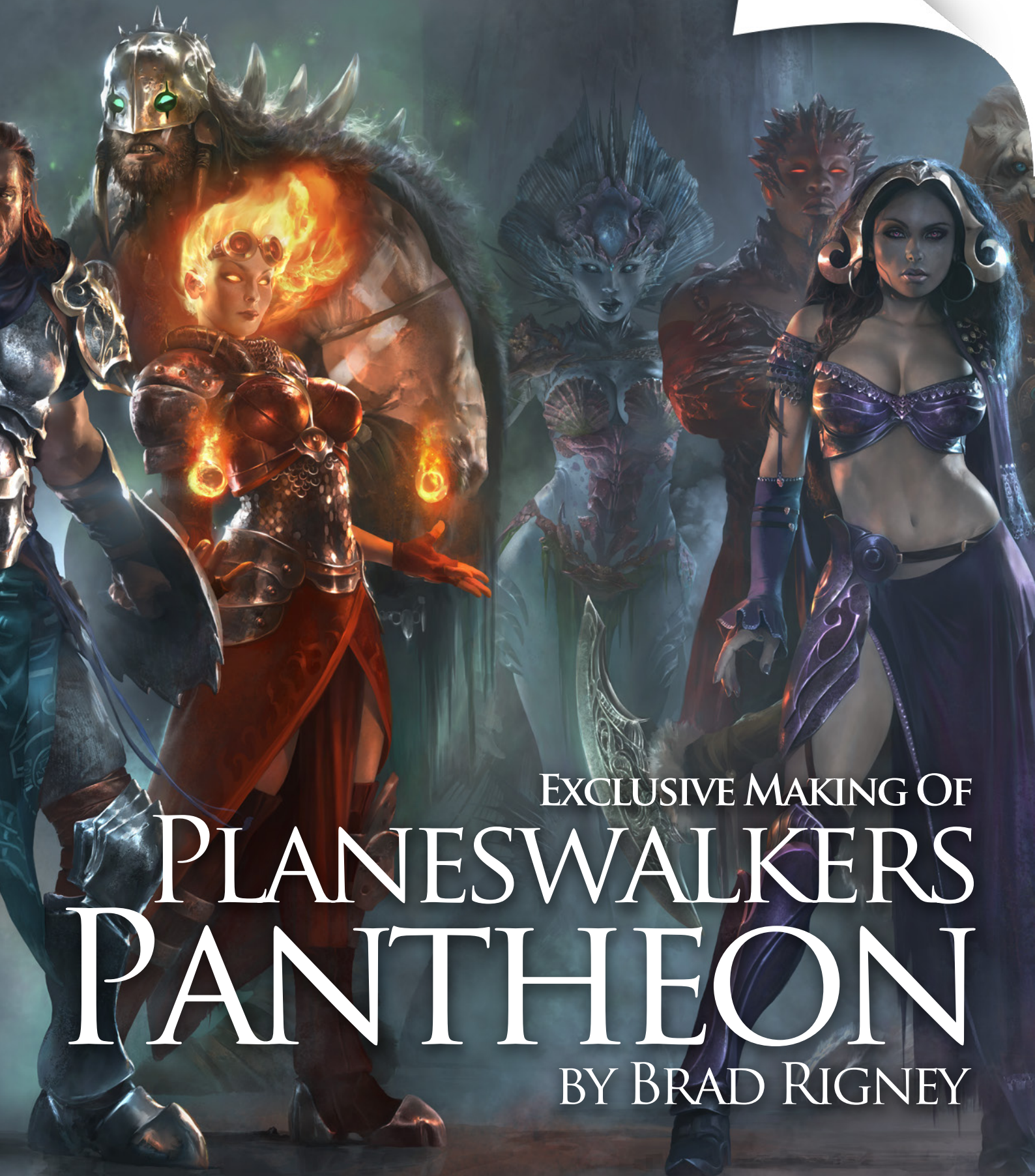current and previous issues
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Image By Gerhard Mozsi

Exclusive Making Of

Planeswalkers
Pantheon

by Brad Rigney

Planeswalkers Pantheon

Software Used: Photoshop

Introduction

Hello again! A lot has changed since I last had an image published in *Digital Art Masters* (Volume 4), but the gratitude I feel when my hard work garners attention is the same. So I would like to begin by thanking 3DTotal for the honor of being chosen to appear in this book and included amongst such talented individuals; it is truly a privilege!

Alright, let's get right down to the nitty-gritty. My nephew is a marine and at the end of their training they must endure one final test before earning the honor of becoming a marine. It is called "The Crucible". For 54 straight hours, recruits' endurance and teamwork skills are pushed to the limit. Through perseverance and courage they will finish as platoons and earn the title Marine. The image *Planeswalkers Pantheon* was my Crucible. But instead of 54 hours, my trial was 6 months.

True to the actual test the marines endure, I had a platoon; my wife, kids and Jeremy Jarvis, Art Director for Wizards of the Coast. I simply

cannot talk about this work without mentioning their involvement. I watch my kids during the day and work on my contracts at night and on weekends. I simply cannot do what I do without the support of my amazing family, and giving this commission everything it deserved meant getting four hours of sleep a day and throwing my wonderful wife to the wolves to fend for herself every night, weekend and holiday. It was exhausting mentally, physically and, at times, emotionally. And I'd do it again a thousand times over. Why?

I came out the other side of this a different illustrator, with a deeper insight into my goals and character defects, and this kind of self-knowledge is invaluable. I wish I had the luxury of detailing everything I learned working with Jeremy on this, but it's safe to say that he enabled me to push my abilities to the limit and come face to face with some artistic demons. Rocky had Mickey, Luke had Yoda and I had Jeremy.

Getting out of your comfort zone, remaining hungry for constructive criticism and having a willingness to change and sacrifice more of your personal life than you ever imagined is what creating art is all about. Chances are if you're reading this book you are already pursuing art and hunting for hard knowledge on how to improve. Try to bear in mind that there is no express lane to your goals, or any program or tutorial that is going to give you the incentive to invest your blood, spirit, flesh and time. That can only come from you. And like you, I too am on a quest to improve.

So, with this in mind, which artistic demons did I mean? I used to hate relying on photo references and withered at the idea of doing composite paint-overs. To me it never seemed like art; it seemed like cheating. This piece forced me to change my tune, at least when it comes to commercial art. The client isn't paying for your personal artistic dogma; they're paying for an engaging representation of their

intellectual property. It's not about your voice, it's about their baby. That's a philosophy I've always had, but never fully given myself to until this work. These are the Planeswalkers, you see. You get out of their way.

Concept

The concept for this piece was pure: illustrate The Planeswalkers Pantheon. Make each character shine on their own, but also shine together. Needless to say, when Jeremy offered me the commission I was completely blown away by the gravity of the assignment. I still am to a degree. Me? Illustrate the Planeswalkers... *together*? I never thought I would be trusted to illustrate characters so well known, so loved and so iconic; *trusted*, being the operative word.

Painting the Planeswalkers

The commission was in two stages and was to first feature a full-body illustration of Gideon Jura leading a small group of five Planeswalkers (Sorin Markov, Garruk Wildspeaker, Jace Beleren and Chandra Nalaar), who would be surrounded by the remaining nine. As you can see in **Fig.01**, in my infinite genius and eagerness to get going, I went ahead and started them from the waist up.

This ended up plaguing me until I bit the bullet and reconstructed them (**Fig.02**), repairing and polishing each character so they each shone as powerful individuals without outshining one another (**Fig.03**). I'll talk about that more a little later, since these five aren't the only characters involved, but the formula is more or less the same.

With "The Tight Five" (as they were eventually dubbed) completed and ready to roll it was time to set Gideon and friends center-stage and retro-fit the remaining nine Planeswalkers around them in a "U" shape, with Elspeth Tirel and Liliana Vess flanking Gideon Jura and acting as anchors around which the other Planeswalkers would orbit (**Fig.04**).

This took six months to complete and the characters you see here are life-sized (e.g., you can match your head size to theirs when viewed at 100%). Because of this it's basically impossible for me to cover each character in-depth, so I'll cover one character in general terms to give you a sense of what it took to paint each one.

The character I'm going to talk about is Liliana Vess. She is beautiful, cunning and deadly. In the *Magic the Gathering* "Multiverse", Liliana Vess is a century-old necromancer who forged a pact with demon lords in order to be restored to her zenith of power and beauty. She raises the fallen to do her bidding, corrupts the living and draws power from death. My kind of gal!

Liliana, at heart, is a predator; a man-eater. It was essential to transmit this in her body-language and attitude. When I think of predators I think of exotic big cats and serpents; of hypnotic eyes following their prey's every move, waiting to strike from the darkness. Garruk Wildspeaker also embodies this, but on a more barbaric, primal level with fur, tusks and muscle! Liliana, however, is more subtle, more insidious; like a stalking black panther or a slithering cobra. I mention all of this because I tried to

immerse myself in who these characters actually are when I illustrated them.

I thought about what it is that attracts the die-hard fans to these personalities. From that point I created a phrase or word that embodied the essence of what the character should project and tried to make them tangible.

The hard-numbers and technique was the same for each character. After studying the reference

sheets provided by Wizards of the Coast, I illustrated the character in primitive shapes with a large, wet-edged brush at around 50-60% opacity and 50% flow, attempting to establish their attitude and presence.

Then I began to wrangle up references to correct mistakes and develop the character. I used anything from movie-stills that possessed strong lighting arrangements to a hand, set of eyes, or an entire model striking a pose I liked

– although often the appearance of the model was irrelevant; it was the attitude they projected or that invisible something you don't see, but sense.

After this I started laying in the flesh-tones, armor highlights and garment colors with smaller brushes (some textured, some not) at a lower opacity. The variables on which brushes I used at what time are also too numerous to mention here; this part of the process was very fluid and I simply didn't keep track of specifics. I went in with the Smudge tool set at around 80% and sculpted the pixels into place, blending, reworking and refining as I went along. This technique is more akin to sculpting than drawing. I've used it for over 10 years and it would take another 99 pages of this book to describe it accurately. It's something I've taught myself, as I have with all things related to art as I have never been trained.

The result for each character was commonly what you see here in **Fig.05** and typically what got sent in for approval; a murky, unrefined mess that possessed a couple of focal areas of detail so Jeremy could get a sense of the direction I was heading in. This is the point where his eagle-eye started pointing out the pit-falls that I had been unaware of, like misplaced emphasis or loss of focus. After I cleaned up the trouble spots and got approval, I prepared to enter the ring and fight with everything until I had produced my best.

From here I repeated the process, refining and tightening as I went, investing hundreds of hours on each character at 400-500% magnification
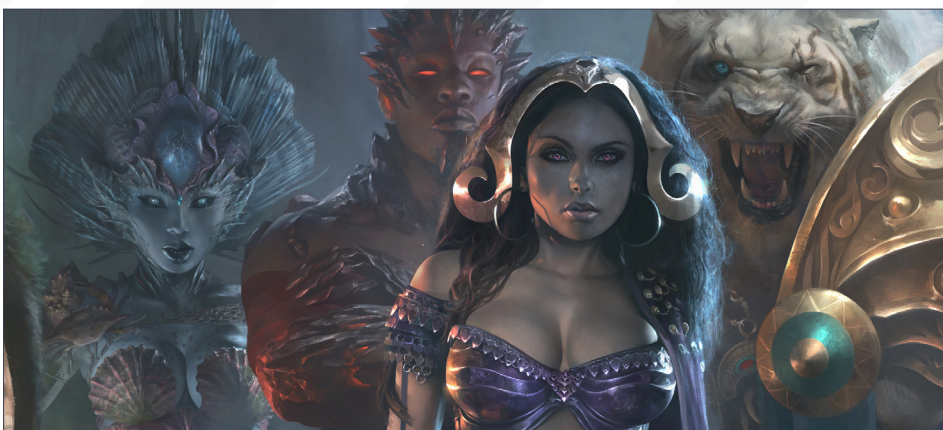
until they were finished. It was an unbelievably time-consuming and punishing process, which was guided more by intuition and repeated failure than tactical deliberation. I do not recommend it, but I do adore it.

After finalizing Liliana (**Fig.06**) I moved backward to Ajani Goldmane, Koth, and then finally, Kiora Atua. **Fig.07** shows how I used light fogging to stagger and separate the characters, while being careful not to wash them out.

I used this exact same formula on the left hand-side of the canvas, starting with Elspeth Tirel,

then moving backwards to Tezzeret, Sarkhan Vol, Nissa Revane and Karn (**Fig.08 – 09**). As you can see by studying these images, a lot of re-organizing took place to balance the position and presence of each Planewalker in order to get a strong composition in both localized areas and overall. After all the characters were completed I cleaned and tightened the background elements, being careful not to over-describe the location or de-mystify the characters.

If you want to take a look at a larger version of my image, head over to: **http://cryptcrawler. deviantart.com** and browse my gallery to find the image. It's only at about half the actual size, but you'll be able to check out each Planeswalker a little more closely. Thank you for your interest in my art; I hope you enjoy looking it as much as I did painting it. Until next time!

Brad Rigney

Web: http://cryptcrawler.deviantart.com
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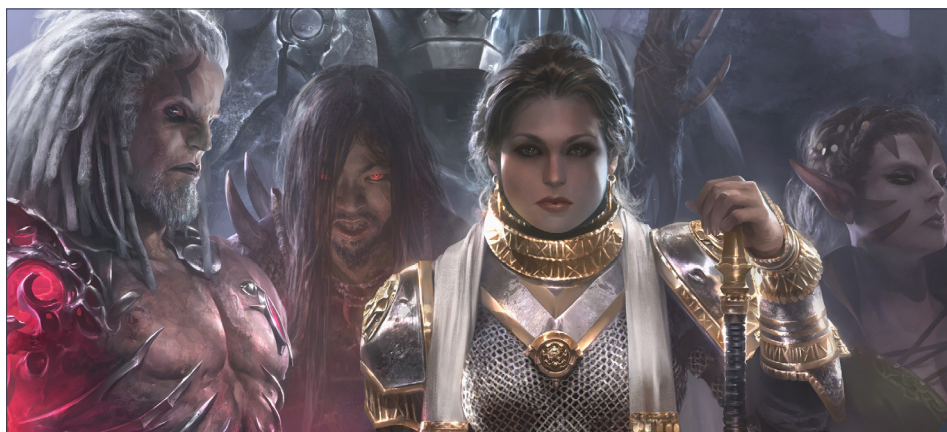
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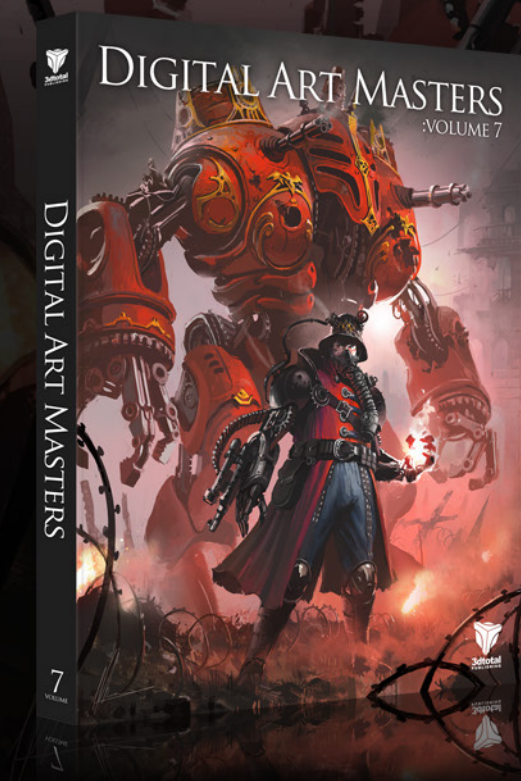
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jess@3dtotal.com
Lead Designer > Chris Perrins
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